

HEAD DRAWING

Tatan



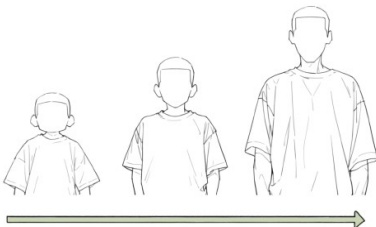
WOMEN'S HAIR



CHARACTER STYLE



T-SHIRT AND AGE



BEARD

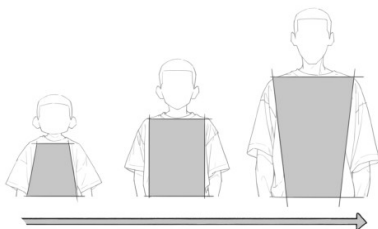


T-SHIRT

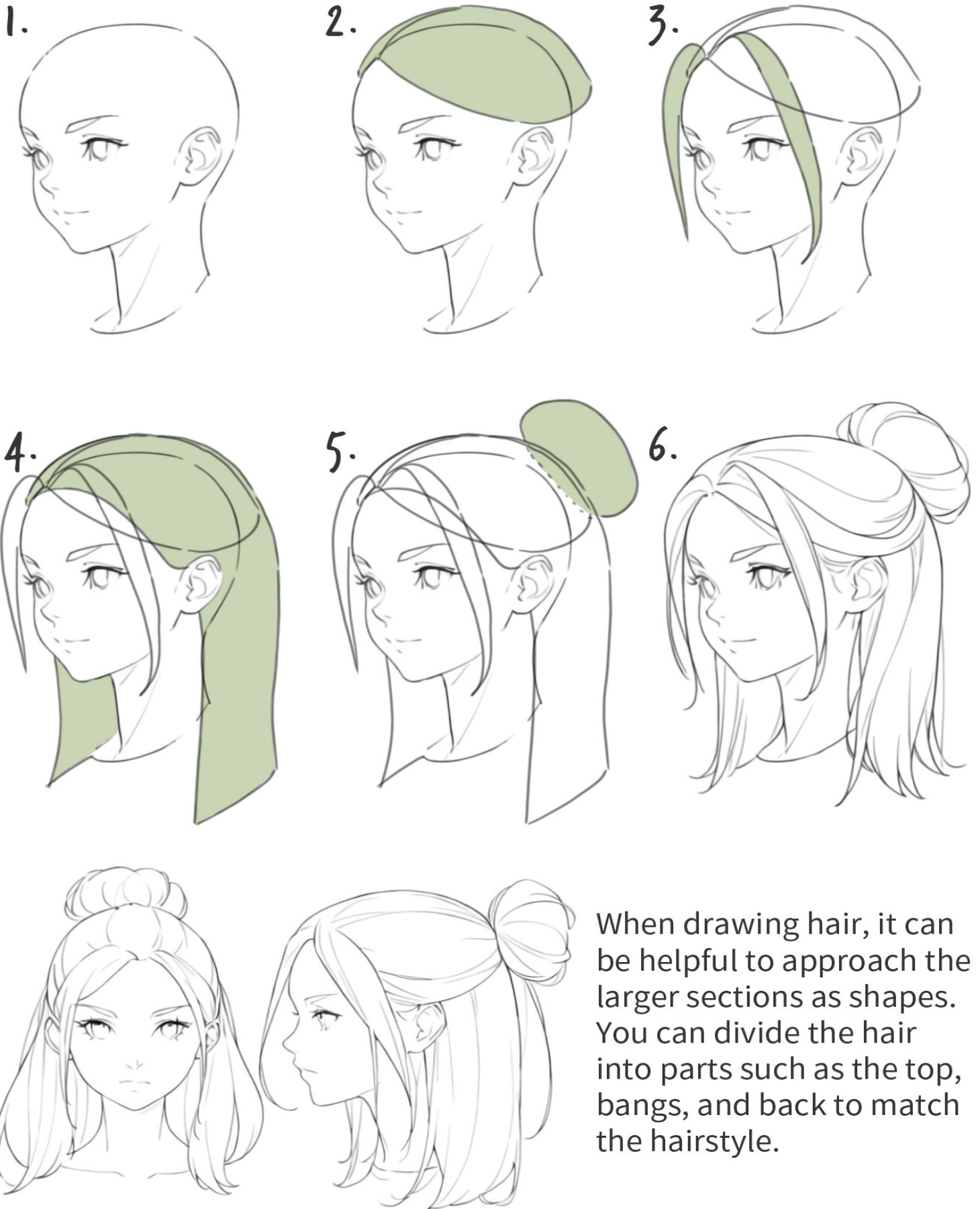


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GEOMETRIC SIMPLIFICATION ORDER

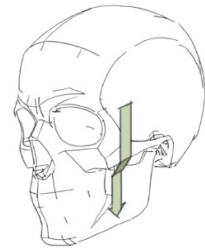
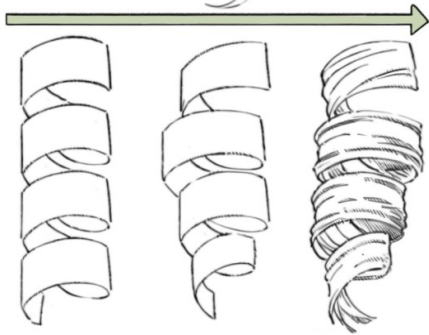


CONTENTS



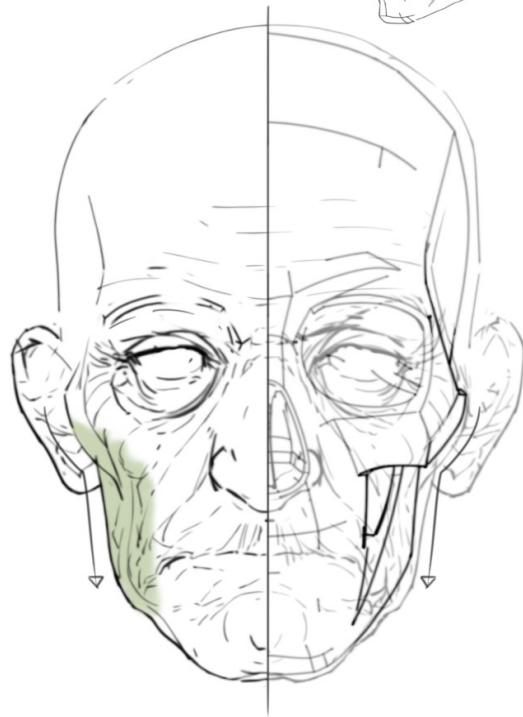
8P. WOMAN'S HAIR

This section delves into the art of illustrating the texture of women's hair, examining the variations that arise in different situations, the diverse styles, and the various ways to artistically present these differences.



42P. ELDERLY

Learn About the Flow of Elderly Wrinkles, Age-Related Physical Changes, and Practical Simple Tips

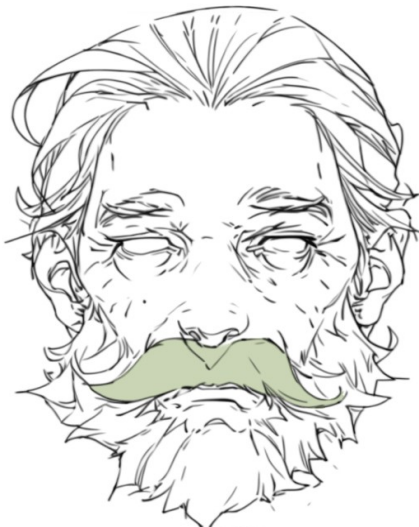
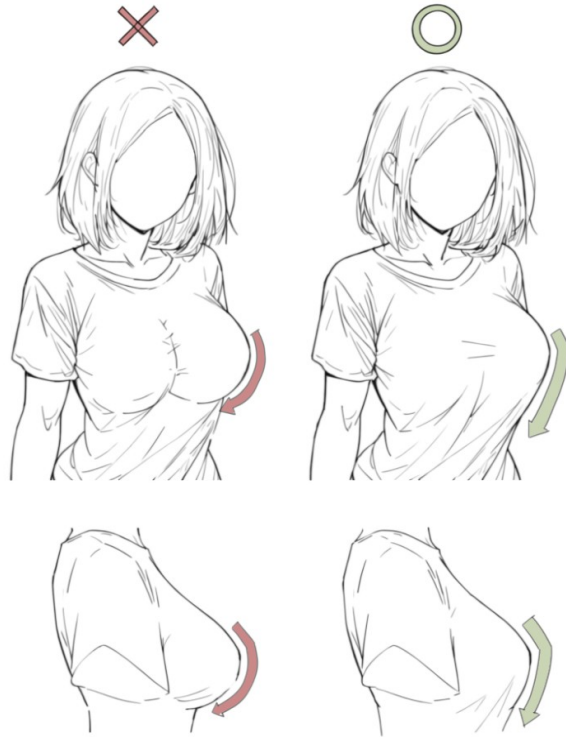


HEAD DRAWING



55P. T-SHIRTS

Included are the Principles of T-Shirts, Application Methods, Differences by Age, and Common Mistakes

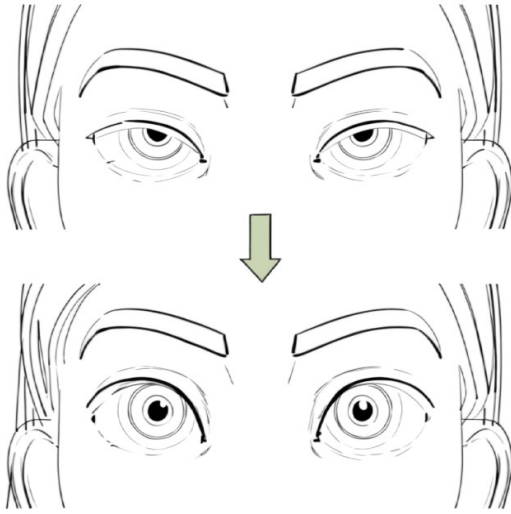


70P. BEARDS

Covering Various Beard Styles, Examples from Different Angles, and Morphological Tips

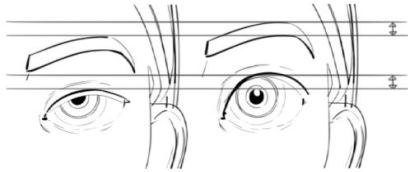
HEAD DRAWING





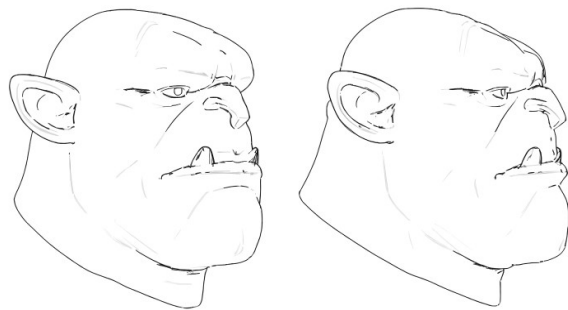
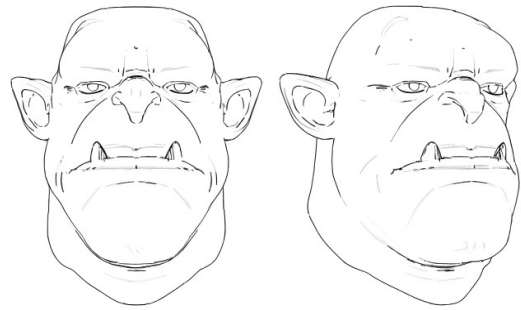
92P. CHARACTER STYLE

Provides Various Tips for a Style
Closer to Character Drawing
Rather Than Realistic Art



120P. REFERENCE

References for Five Distinctive
Characters



HEAD DRAWING



WOMAN'S HAIR



HEAD DRAWING



THREE COLOR TONES

The method of expression differs when depicting hair with just lines compared to using multiple tones.



1 TONE



3 TONE



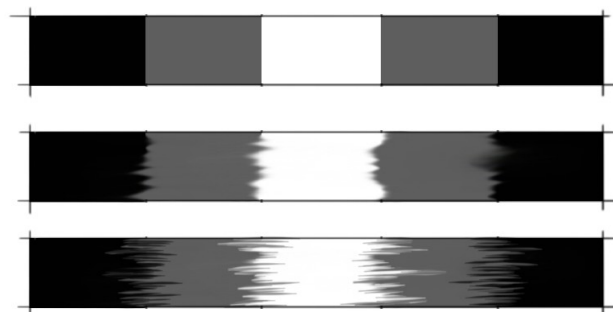
The brightest parts are represented in white, most of the colors are in dark gray, and the darkest areas are rendered in black.

HEAD DRAWING



MULTIPLE TONES

The more tones you use, the more realistic the hair will appear. As the number of tones increases, you need to divide the sections and blend the colors smoothly.



HEAD DRAWING



TECHNIQUES IN BLACK-AND-WHITE DRAWING



LINE



TWO-TONE



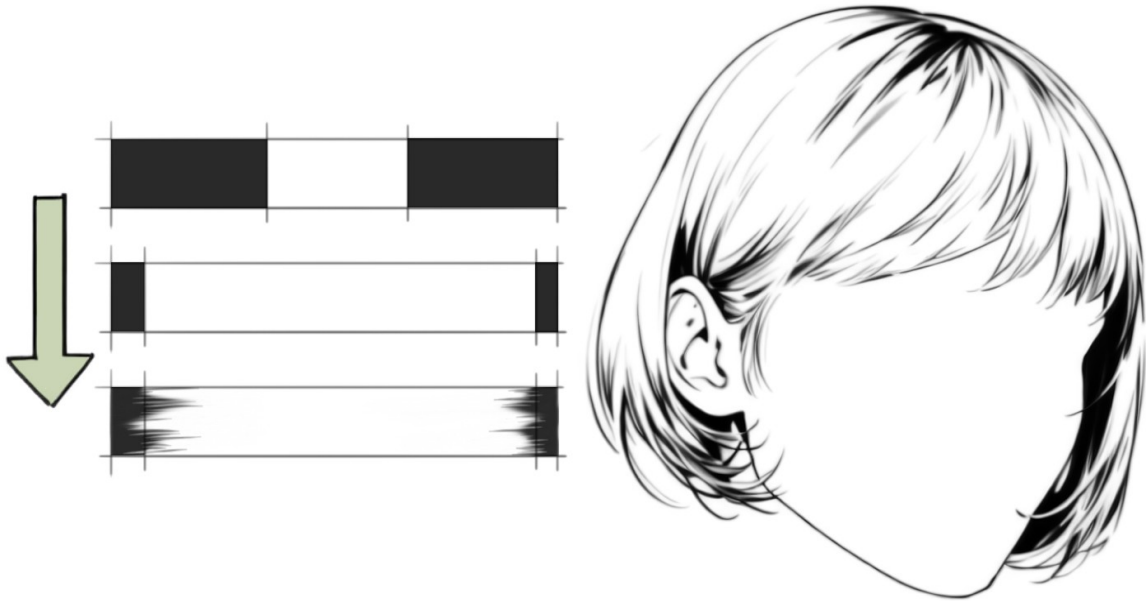
VARIOUS
BLACK&WHITE TONES

Various tones between black and white were used. As shown in the illustration on the left, the hair color can be styled to have an orange tint.

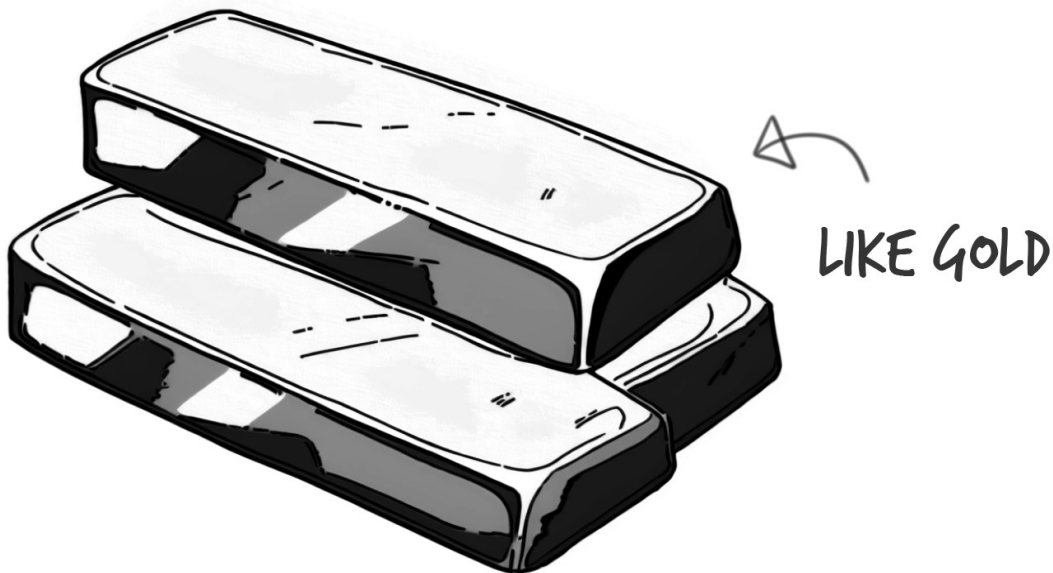
HEAD DRAWING



CONTRAST TO DEPICT COLOR



While many tones can be used to express color, it can also be achieved through contrast effects. For example, gold has strong contrast, with a sharp difference between light and dark areas. This can be applied to hair, where a bright section transitions immediately to a dark section, creating a shimmering effect.



HEAD DRAWING



GEOMETRIC SIMPLIFICATION ORDER



When drawing hair, it can be helpful to approach the larger sections as shapes. You can divide the hair into parts such as the top, bangs, and back to match the hairstyle.

HEAD DRAWING



GEOMETRIC SIMPLIFICATION OF HAIR

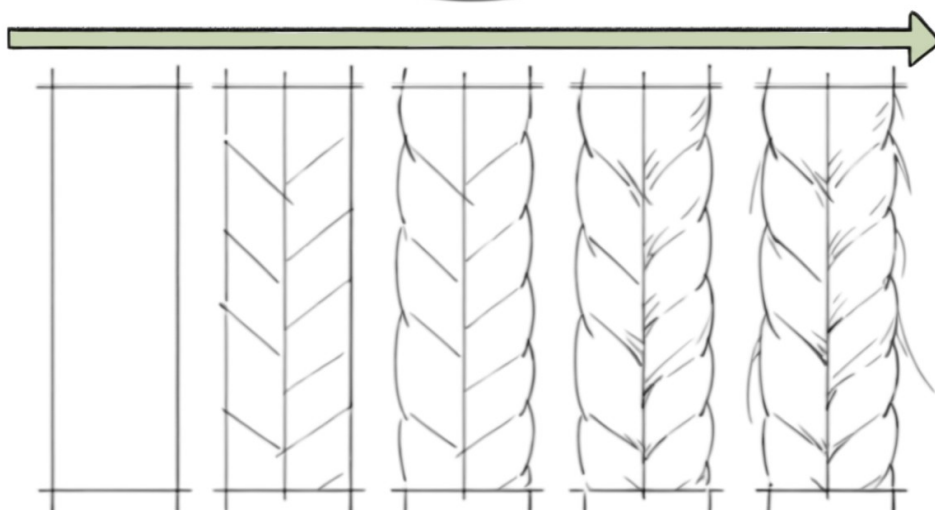


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BRAIDED HAIR LIKE A ROPE

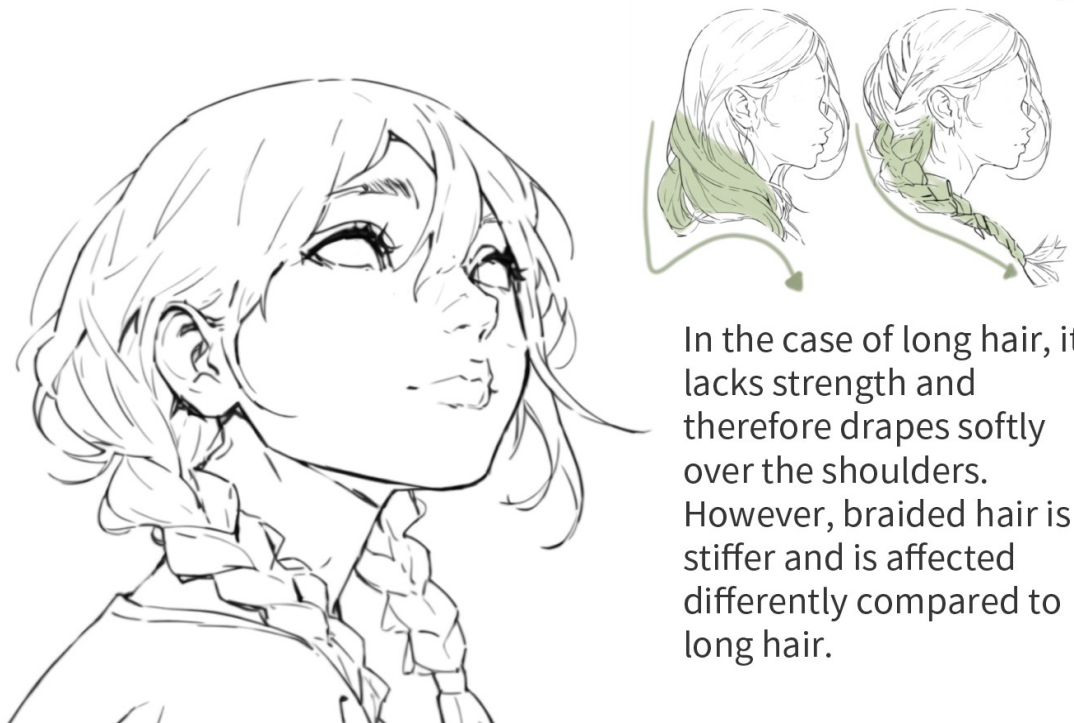
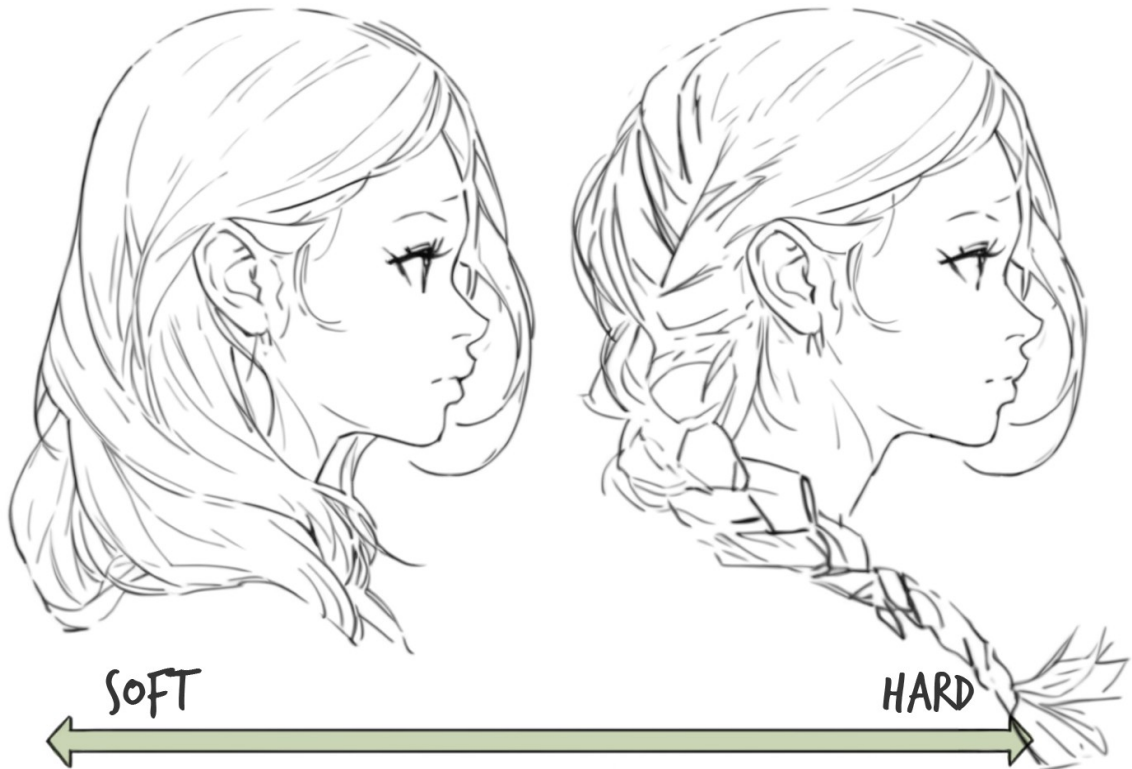
When drawing braided hair, think of it as a rope and apply the same principles.



HEAD DRAWING



DIFFERENCES BETWEEN LONG AND BRAIDED HAIR



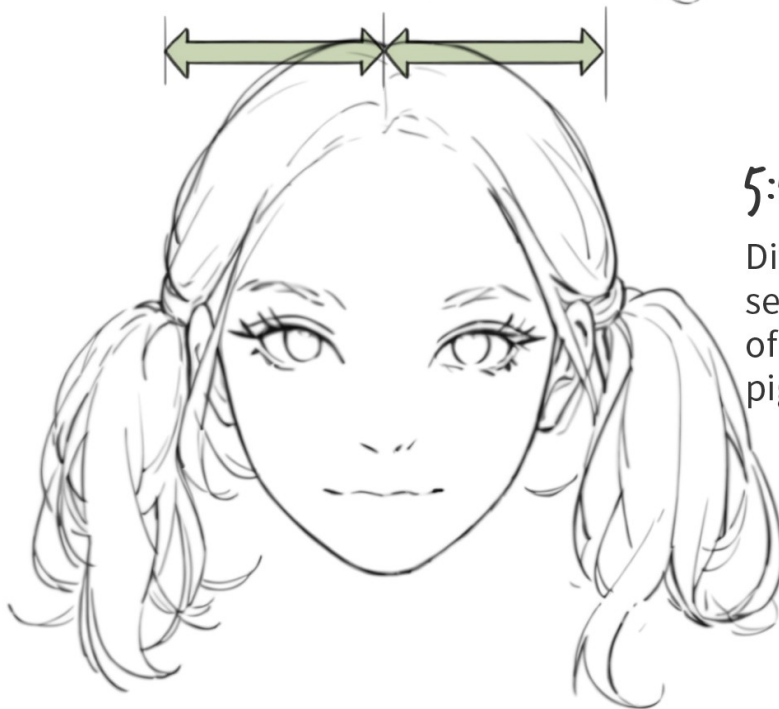
In the case of long hair, it lacks strength and therefore drapes softly over the shoulders. However, braided hair is stiffer and is affected differently compared to long hair.

HEAD DRAWING



PIGTAILS

The angle of the hair's bend changes depending on where it is tied.



5:5

Divide the hair into two sections from the center of the face to create pigtails.

When viewed from a half-side angle, the pigtail on the opposite side is also slightly visible.



HEAD DRAWING



PIGTAILS: (CHILDREN VS ADULTS)

When creating pigtails, children have less hair volume, resulting in a smaller starting point, whereas adults have more hair, leading to a larger starting point.

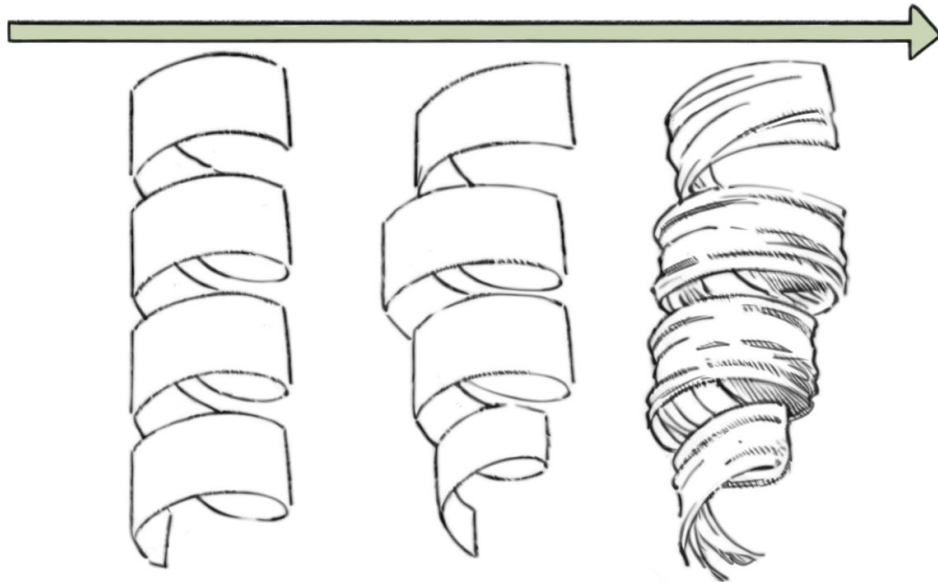
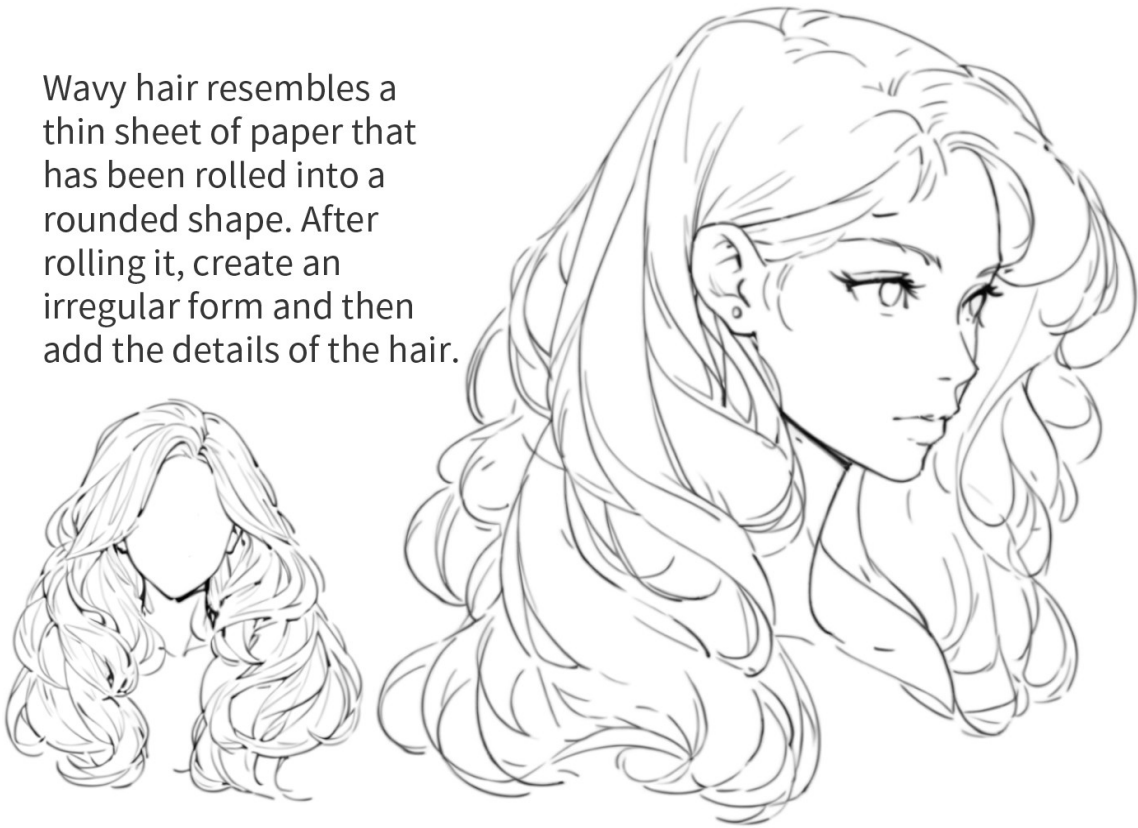


HEAD DRAWING



WAVY HAIR

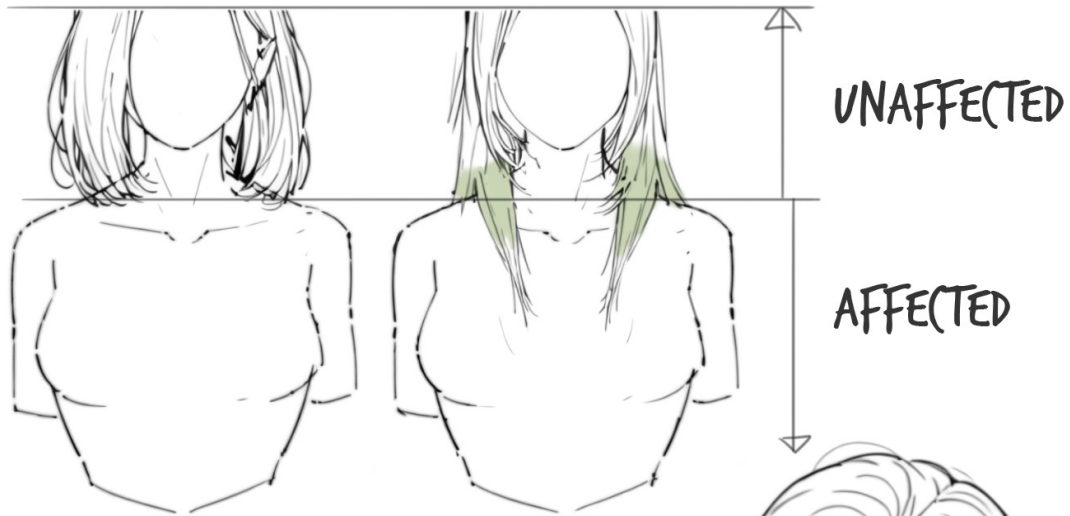
Wavy hair resembles a thin sheet of paper that has been rolled into a rounded shape. After rolling it, create an irregular form and then add the details of the hair.



HEAD DRAWING



CORRELATION BETWEEN HAIR LENGTH AND BODY



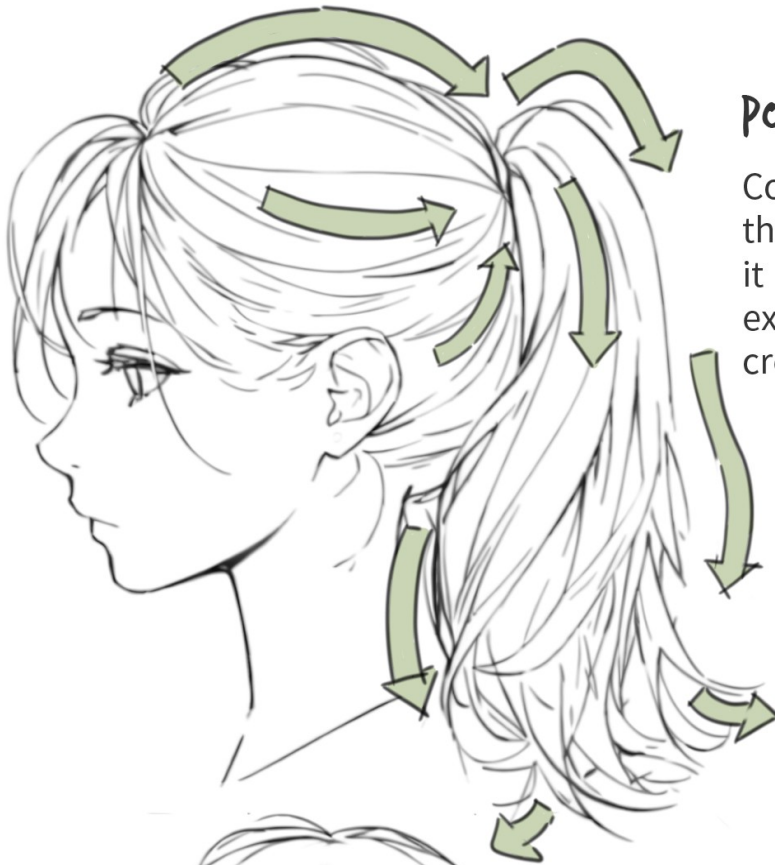
SHOULDERS AND CHEST

Hair longer than a bob cut is greatly influenced by the body, particularly by the shoulders and chest.



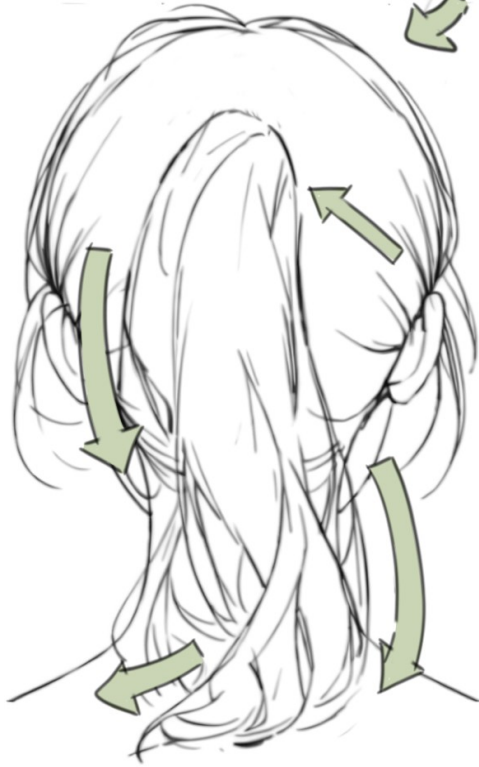
HEAD DRAWING





PONYTAIL FLOW

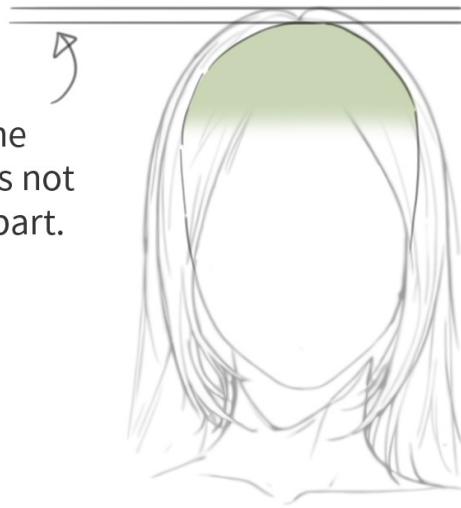
Consider the direction of the hair being tied, how it rises, and how it extends from below to create an overall shape.



HEAD DRAWING



Ensure the spacing is not too far apart.

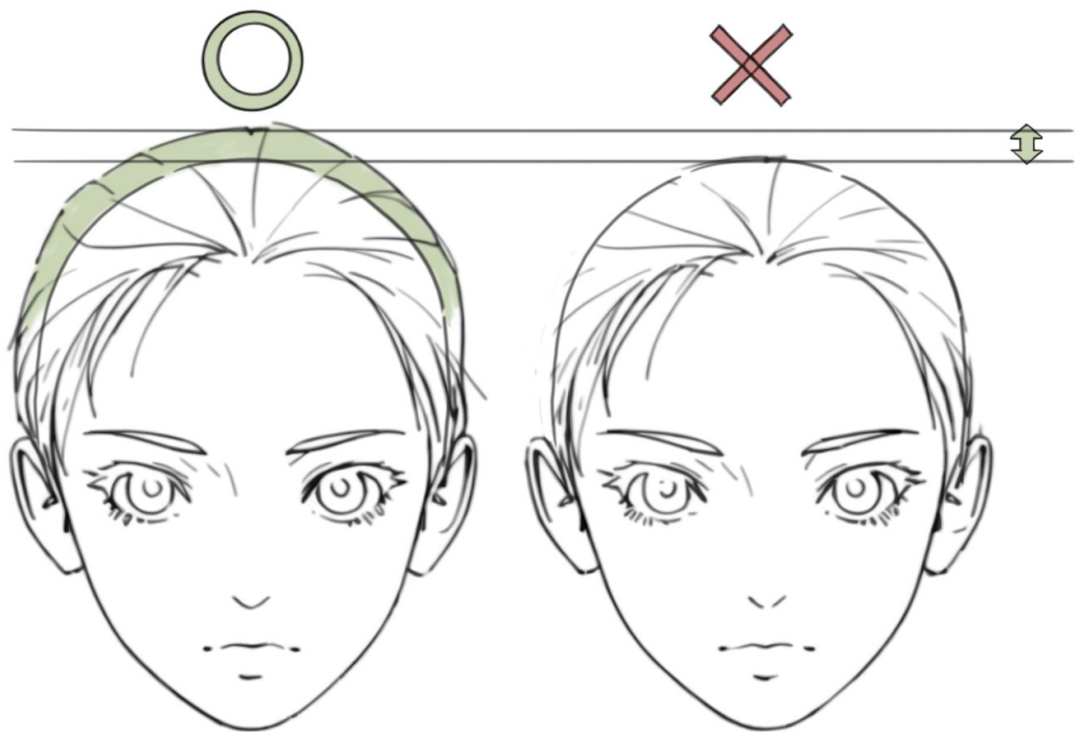


SLEEK HAIR

To have a sleek hairstyle, there should be little difference between the top of the head and the hair. However, the hair should not be lower than the top of the head.

HEAD DRAWING





HAIR VOLUME

You need to draw the hair with more volume than the head to account for its thickness. One way to achieve this is by understanding the shape of the head and drawing from a bald version to the final hairstyle.



HEAD DRAWING



VOLUME OF FRONT HAIR

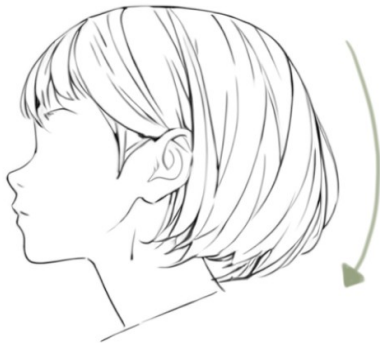
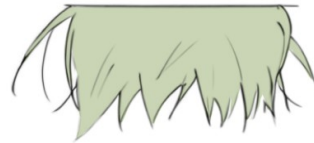
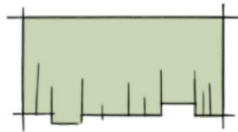
The more volume in the bangs, the more cartoonish and playful the character will appear.



HEAD DRAWING



NEAT HAIR & MESSY HAIR



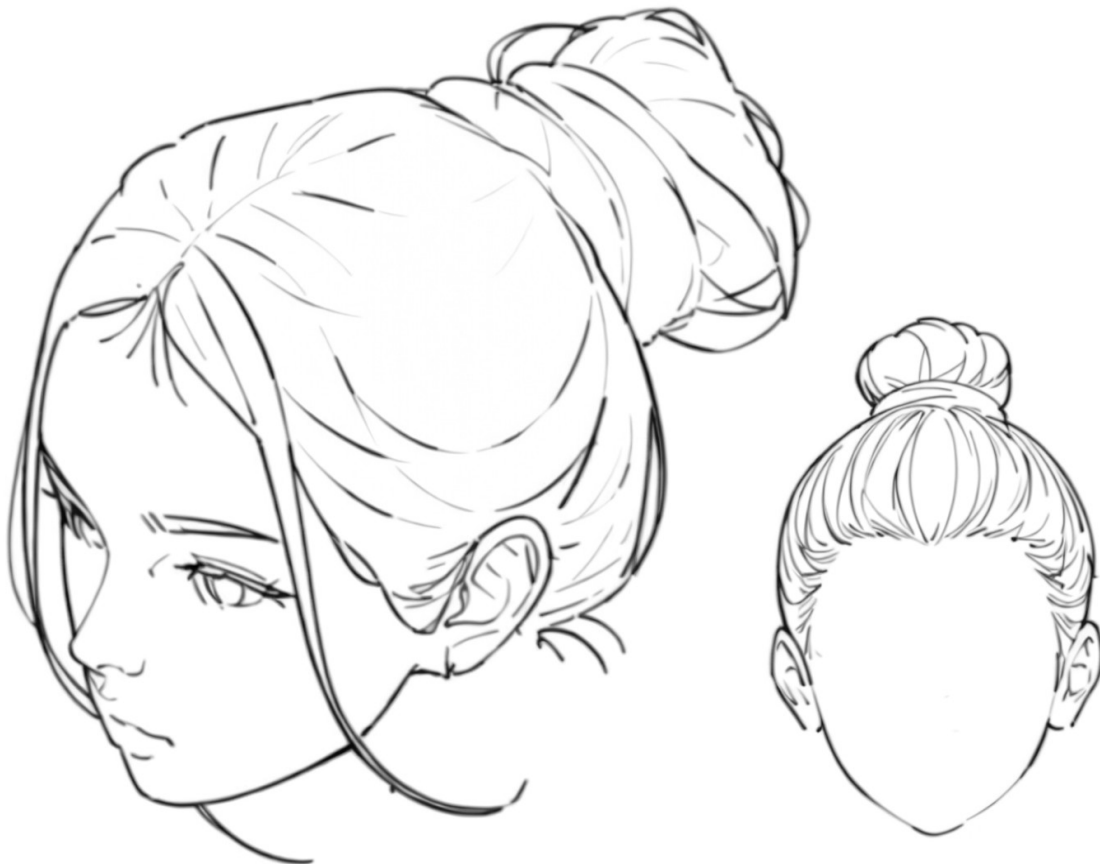
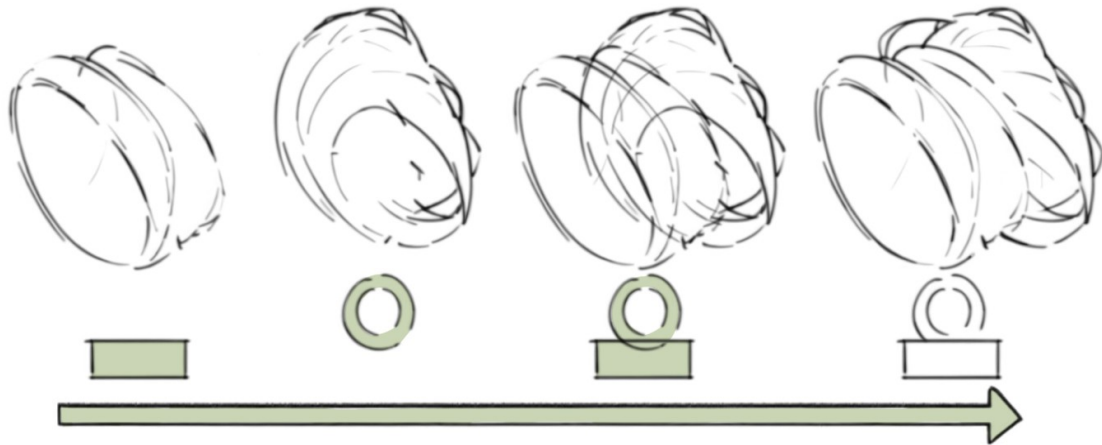
Neat hair has almost no stray hairs along the outer edges, while messy hair has many. Additionally, neat hair has minimal length variation at the ends, whereas messy hair has significant differences in thickness and length at the tips.

HEAD DRAWING



SIMPLE STEPS FOR A BUN HAIRSTYLE

There are many ways to create a bun hairstyle. The method below is a relatively simple way to express a bun.



HEAD DRAWING



STRAY HAIRS



When styling tied hair, expressing stray hairs sticking out adds detail.

If depicting tightly tied hair, it is better not to express stray hairs.



HEAD DRAWING



TIGHTLY TIED HAIR & LOOSELY TIED HAIR



The boundary between the hair and the forehead is distinct.



The lines rise straight in the direction the hair is tied.



The volume of the hair increases compared to when it is tightly tied.



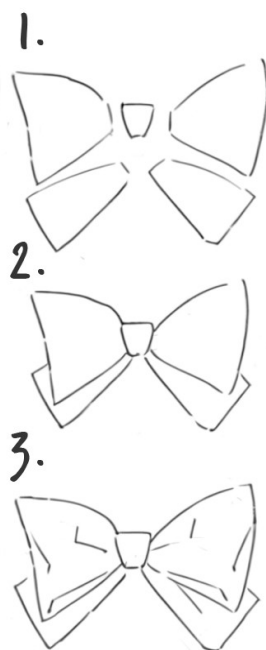
There are many stray hairs.

HEAD DRAWING



HAIR WITH RIBBON

Visualize the ribbon as having five sides, then combine them to create a three-dimensional effect.



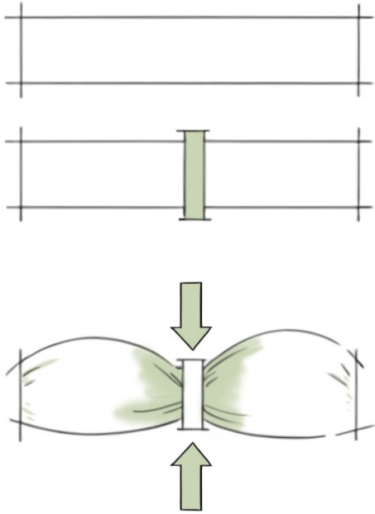
When viewed from the front, the shape of the ribbon is mostly hidden, so you need to lift the ribbon for it to be clearly visible.



HEAD DRAWING



HAIRPINS



Since hairpins hold the hair tightly in place, the hair around the pins tends to stick out, creating many lines around the pinned area.



When secured with hairpins, the hair adheres closely to the scalp

HEAD DRAWING



PRINCIPLES OF HAIRBANDS AND HAIRPINS

The principles of hairbands and hairpins are similar. However, hairbands secure the hair over a wider area and in a rounded shape.



BEFORE



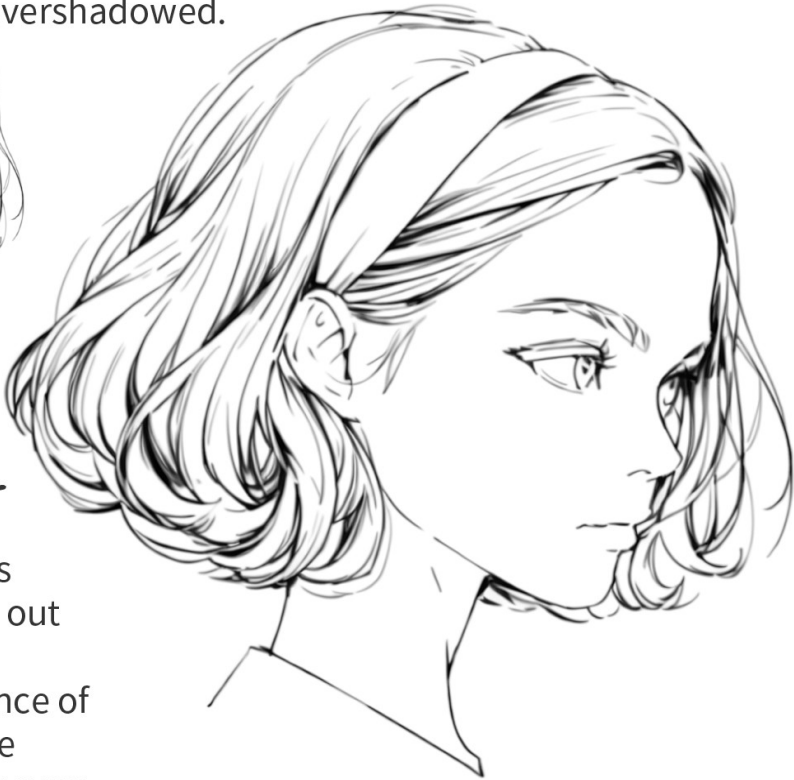
AFTER



HEAD DRAWING



When there is a lot of description about the hair, if the hairband is also described in great detail, the hairband will be less emphasized and get overshadowed.



CONTRAST EFFECT

Detailed descriptions make features stand out more. However, sometimes the absence of description can make something stand out even more.



HEAD DRAWING



VARIOUS HAIR STYLES



HEAD DRAWING



EMPHASIZE THE NECKLINE

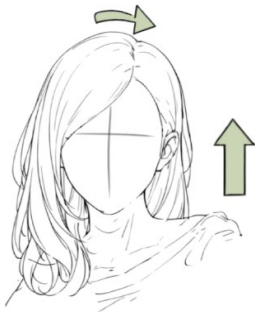
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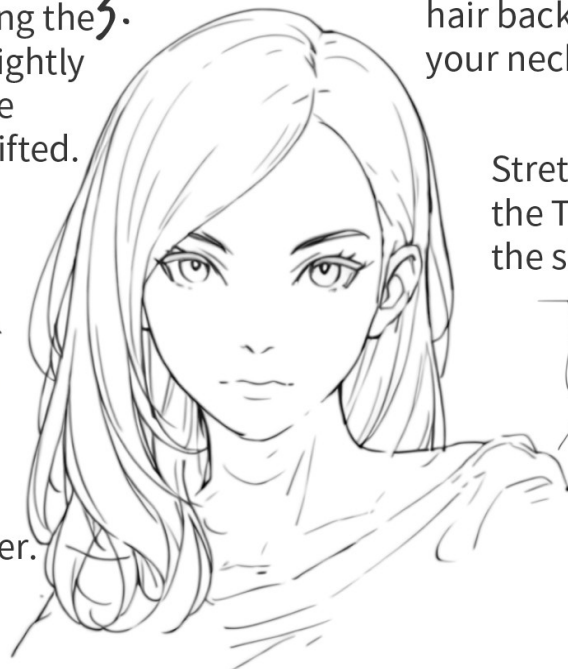
2.



3.
Instead of keeping the head straight, slightly tilt it towards the shoulder being lifted.



Raise one shoulder.



Tuck one side of your hair back to emphasize your neck.

Stretch the neckline of the T-shirt to emphasize the shoulders..

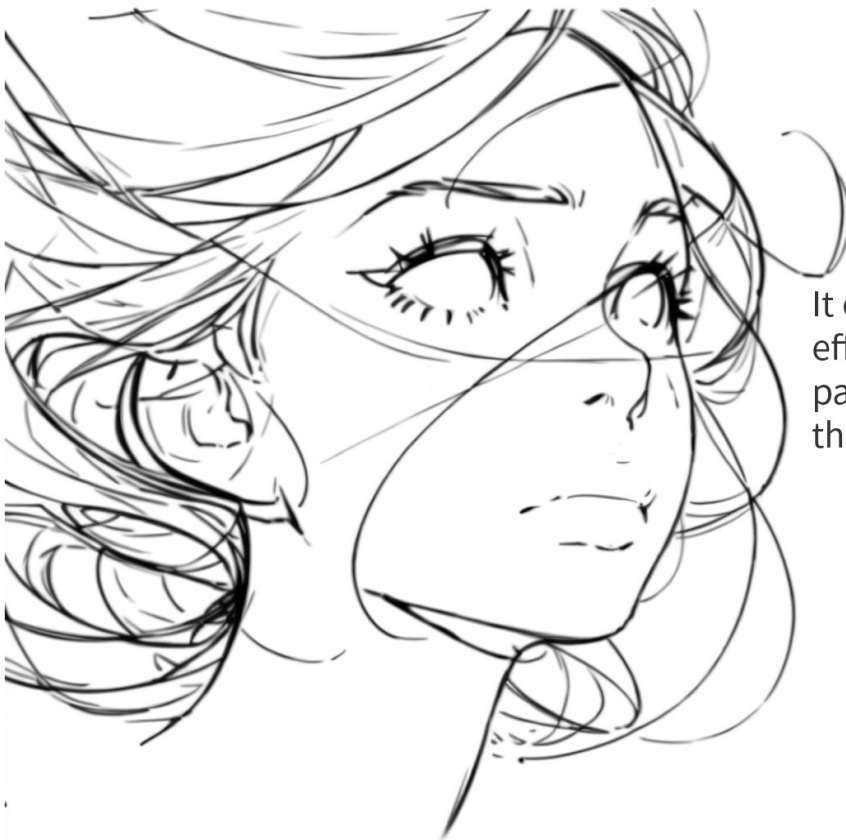


HEAD DRAWING



STRAY HAIR IN THE WIND

Consider how the wisps of hair will behave when the wind blows. These smaller strands can add a sense of movement and realism to the character, creating a dynamic and lively appearance.



It creates a natural effect when stray hairs pass across the face as the wind blows.

HEAD DRAWING



WHEN THE WIND BLOWS



Even if the wind blows,
the hair fixed behind the
ears remains in place
while the rest of the hair
flows freely.

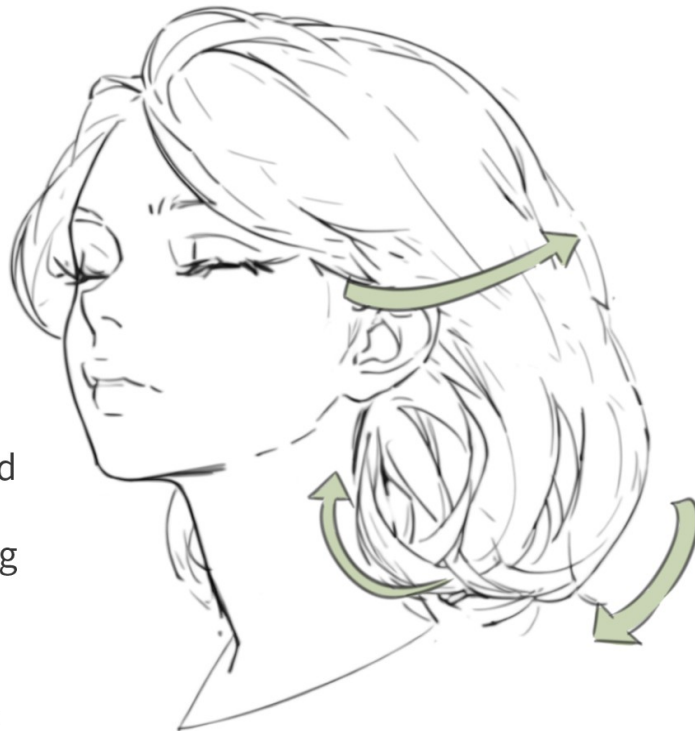
HEAD DRAWING



LIGHT WIND


WIND DIRECTION

The intensity of the wind affects how much the hair moves. When strong winds blow, the hair flows in various directions, but the overall direction should follow the wind.



STRONG WIND


WIND DIRECTION



HEAD DRAWING



SCENE SETUP



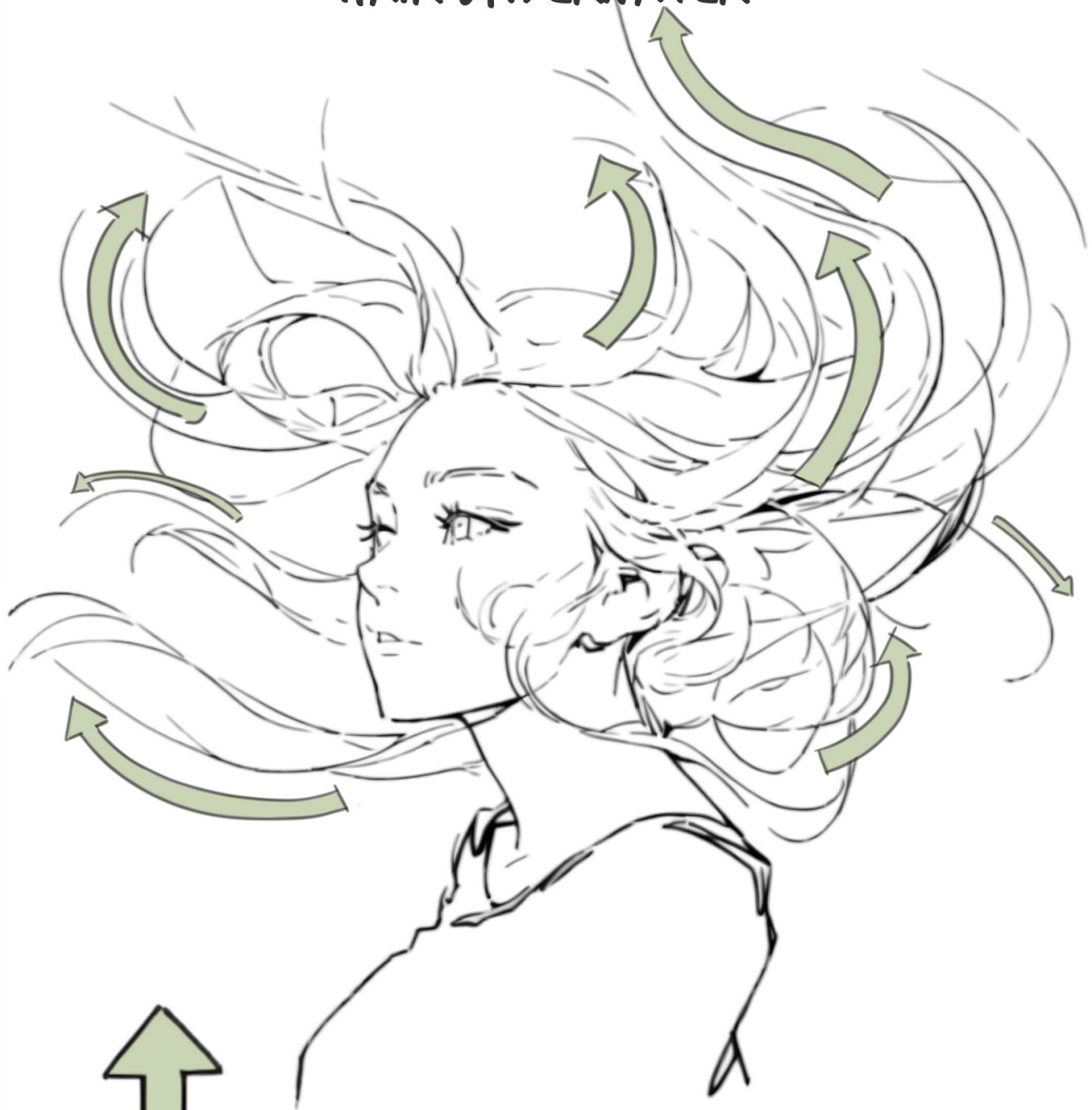
When aiming to create a specific mood, planning is essential. The illustration on the right depicts a vacation vibe with elements like wind, sunglasses, and clothing.



HEAD DRAWING



HAIR UNDERWATER



The overall direction of the hair should be upward. Each section of hair should be directed upward, but with varying angles to avoid uniformity. Similar to when hair is blown by the wind, stray hairs can move in more irregular patterns.

HEAD DRAWING

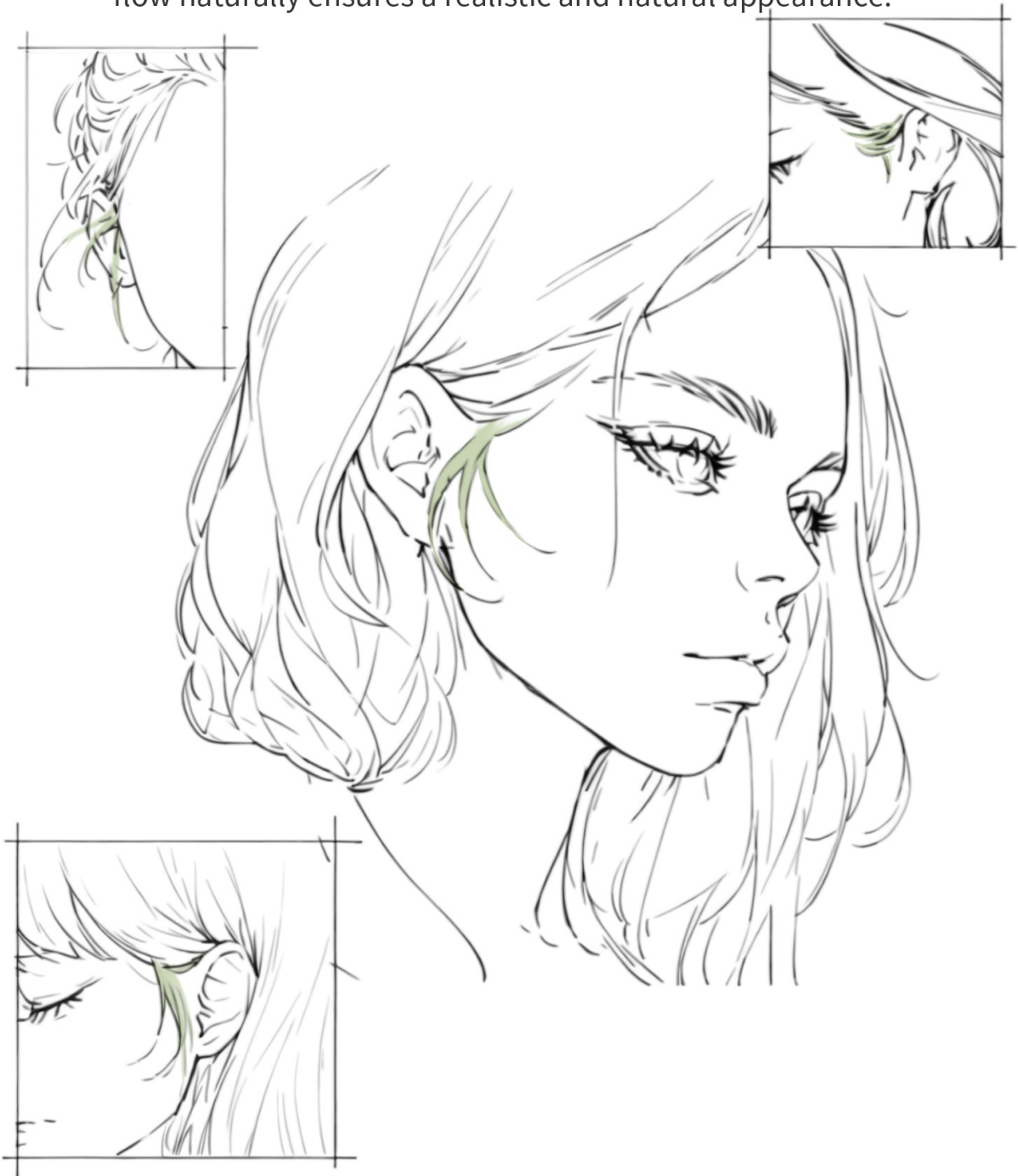


STRAY HAIRS WHEN TUCKING HAIR BEHIND EARS

Women characters often tuck their hair behind their ears.

Adding a few wisps of stray hair enhances the detail.

Additionally, incorporating slight curves to make the hair flow naturally ensures a realistic and natural appearance.

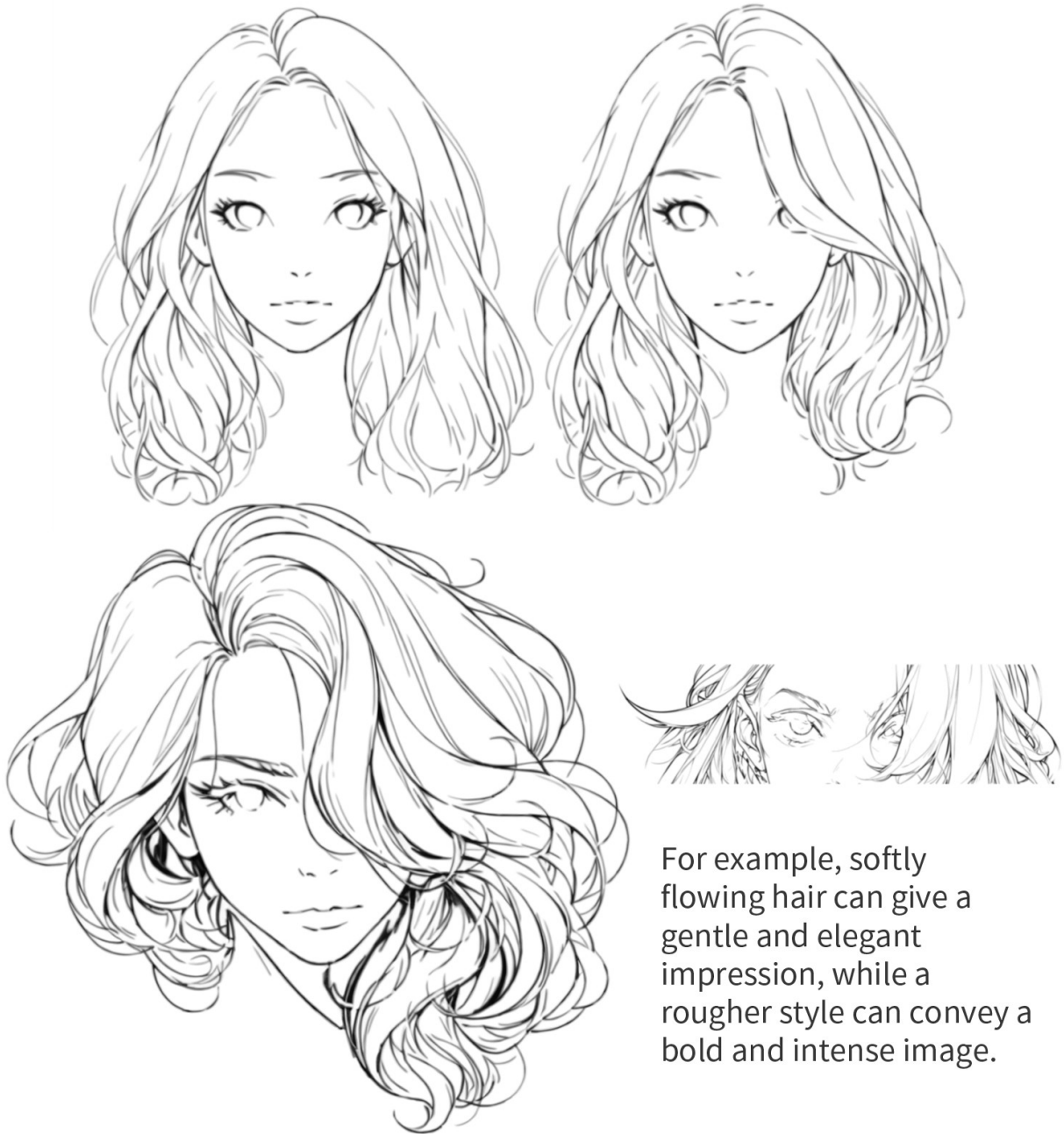


HEAD DRAWING



COVERING ONE EYE

Covering one eye can give a mysterious feel. This emphasizes the character's personality and adds an element of intrigue and allure. The length and texture of the hair covering the eye, as well as the way the eye is hidden, can create various atmospheres.



For example, softly flowing hair can give a gentle and elegant impression, while a rougher style can convey a bold and intense image.

HEAD DRAWING

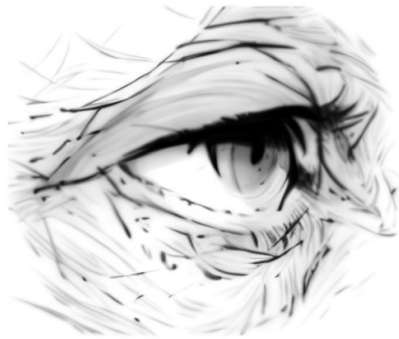


ELDERLY



HEAD DRAWING





ELDERLY ANATOMY

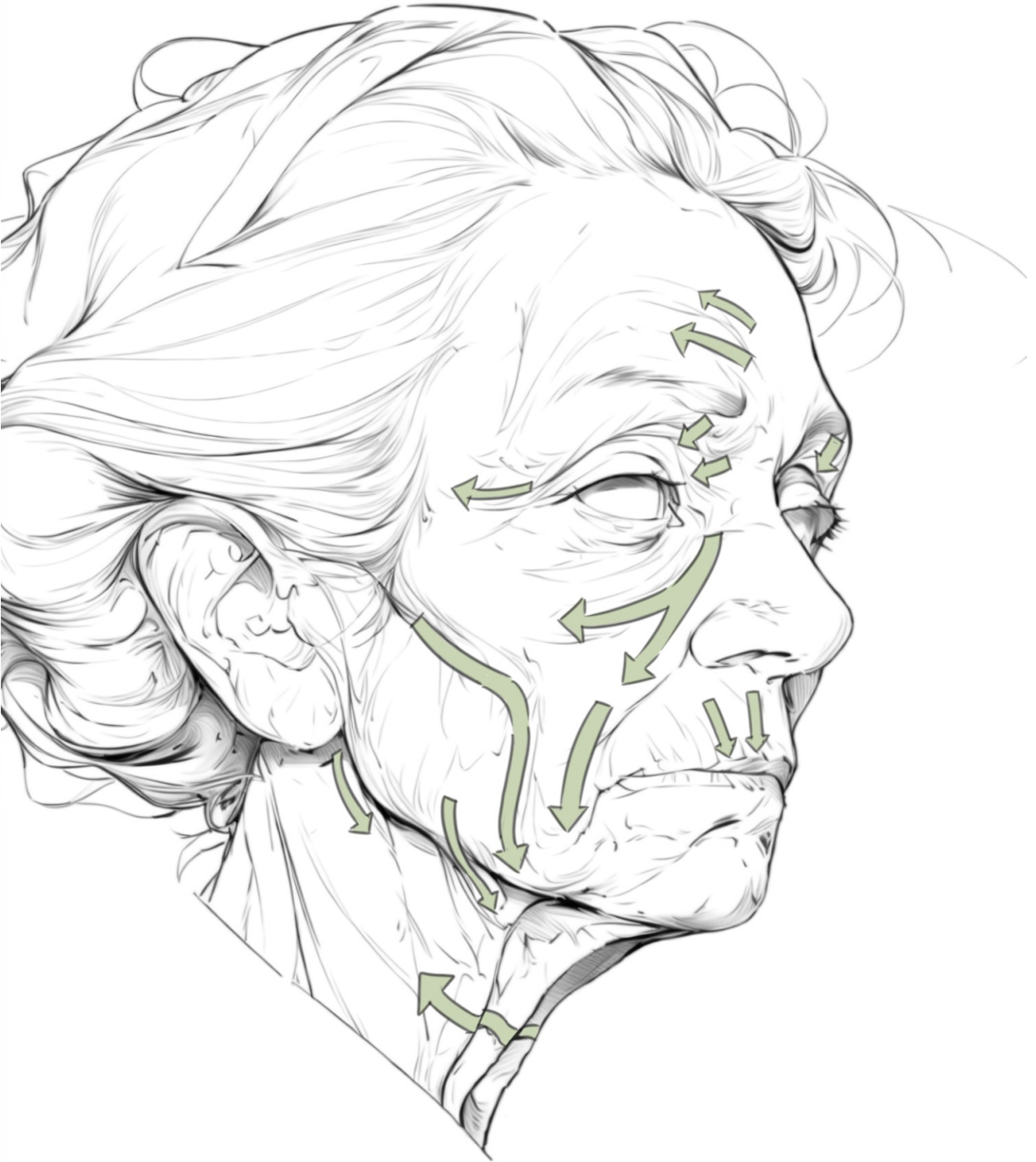
Elderly individuals have thinner skin and more wrinkles. This makes the flow of muscles more apparent and closely related to anatomy. Therefore, a deep understanding of elderly features can greatly assist in grasping human anatomy.

HEAD DRAWING



FLOW OF WRINKLES

Flow of wrinkles in a half-side view.

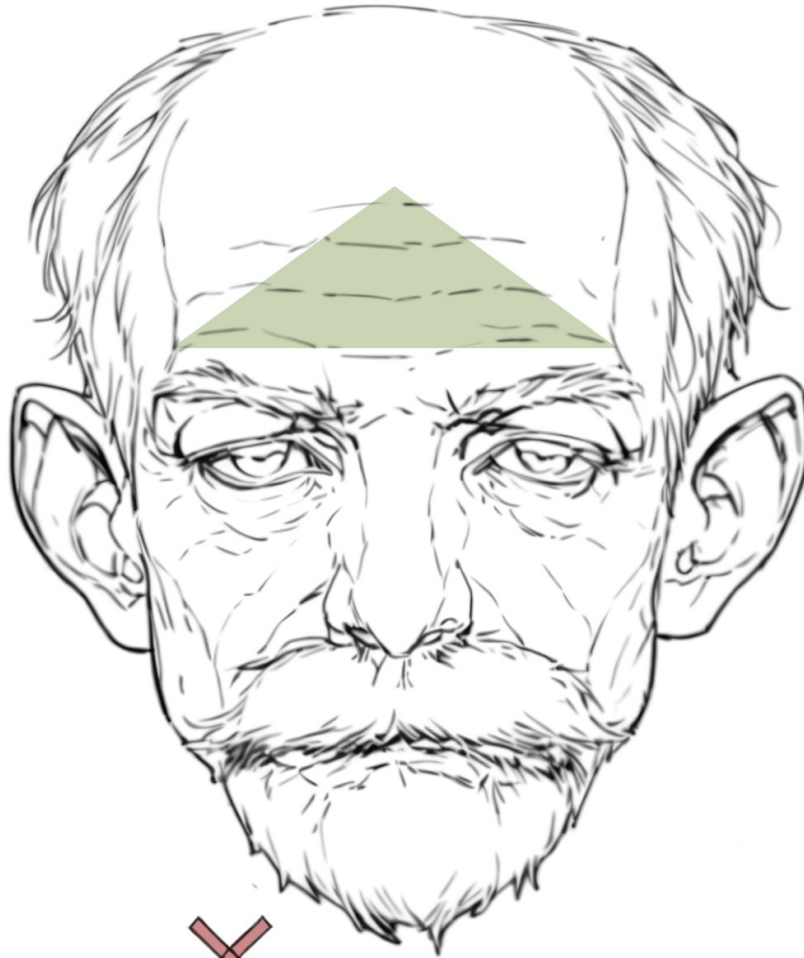


HEAD DRAWING



FOREHEAD WRINKLES

The wrinkles on the forehead gradually diminish as they move upward. Therefore, it can be helpful to think of them as forming a triangular shape.



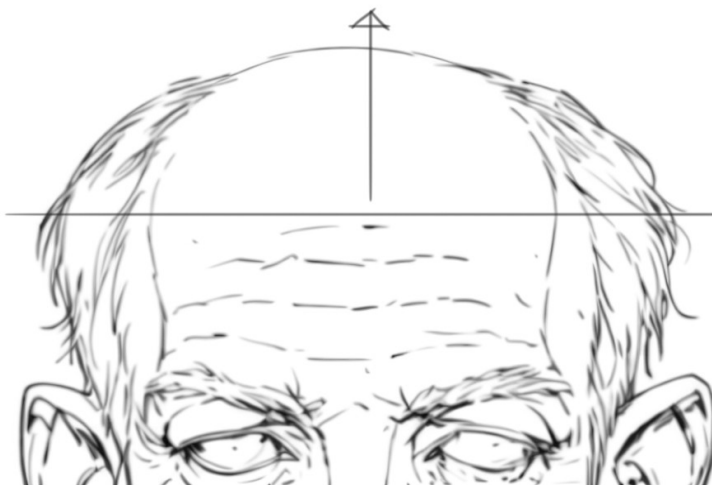
The triangular shape of the forehead wrinkles, as seen from a half-side view, should be rounded to match the shape of the forehead.

HEAD DRAWING



BACK HAIR LOSS

Hair loss at the front of the head often progresses in a circular pattern, and the same applies to the back of the head.



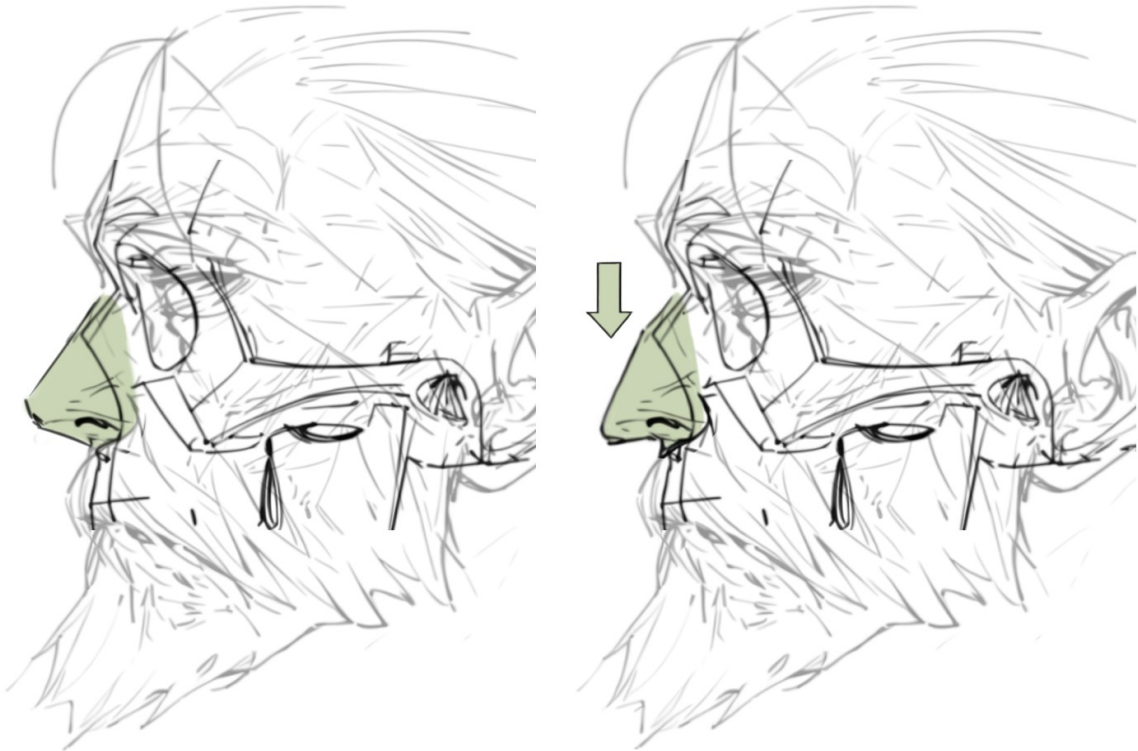
Once the hairline recedes, wrinkles typically do not appear.



HEAD DRAWING



HOW TO DRAW A SHIRT COLLAR



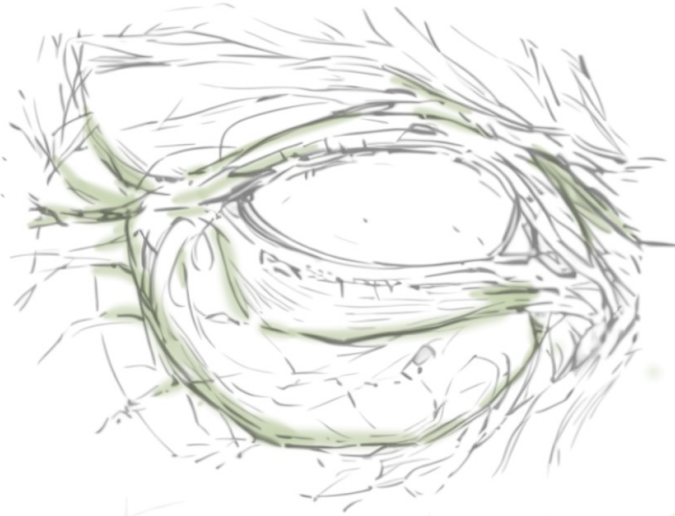
The tip of the nose is made of soft tissue rather than bone, so as people age, the nose tends to droop or bend downward.



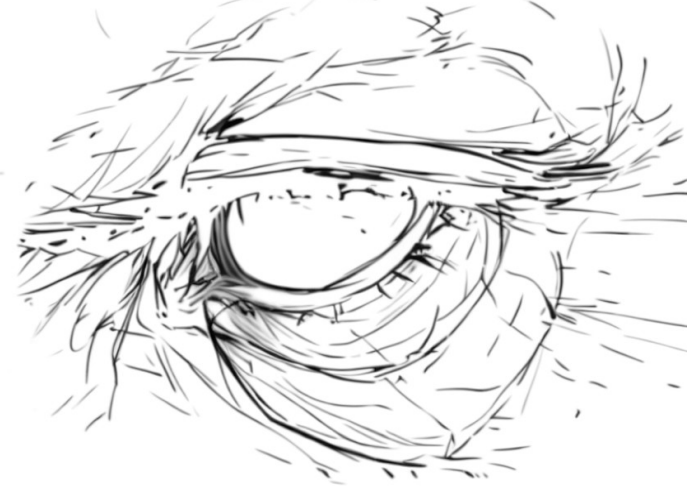
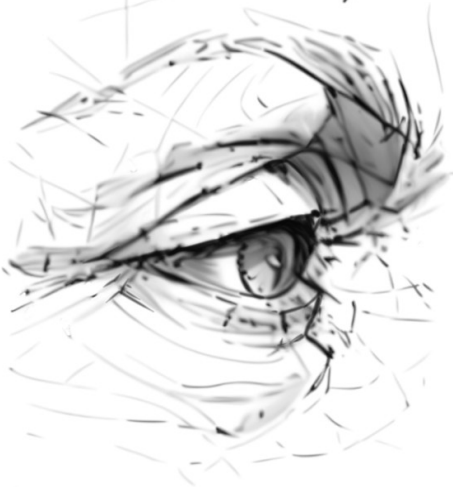
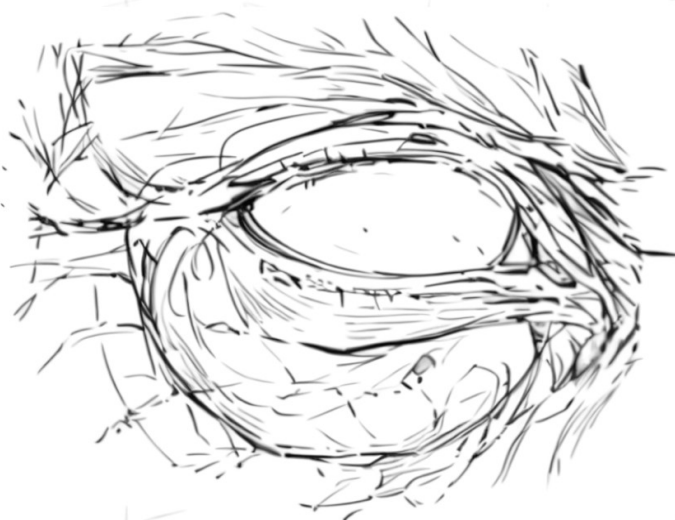
HEAD DRAWING



WRINKLES AROUND THE EYES



As people age, their eyes tend to sink inward. Therefore, when depicting an elderly person's eyes, create a sunken appearance first and then add the wrinkles around the eyes for a more accurate representation.

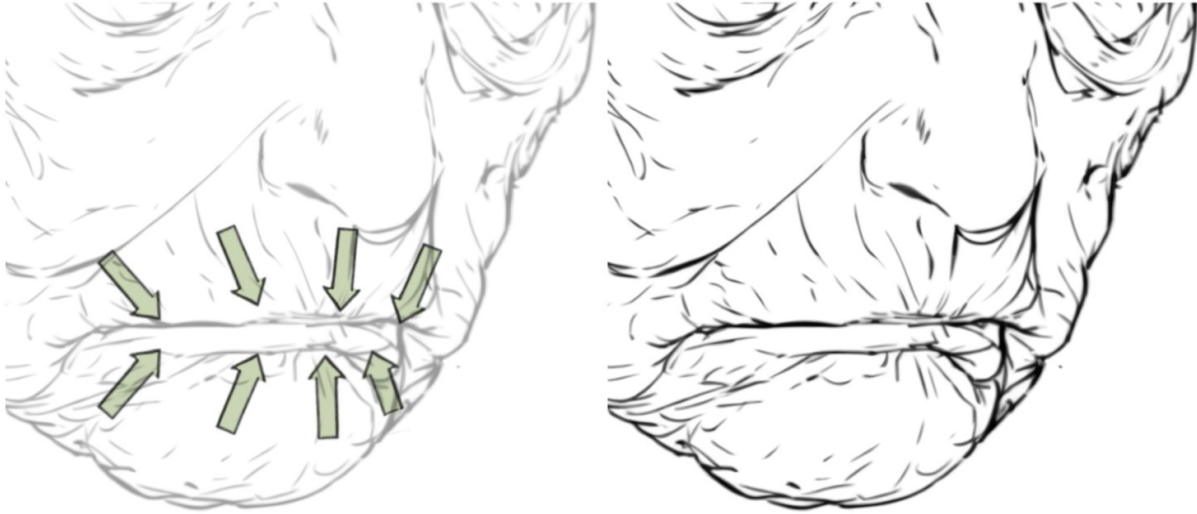


HEAD DRAWING



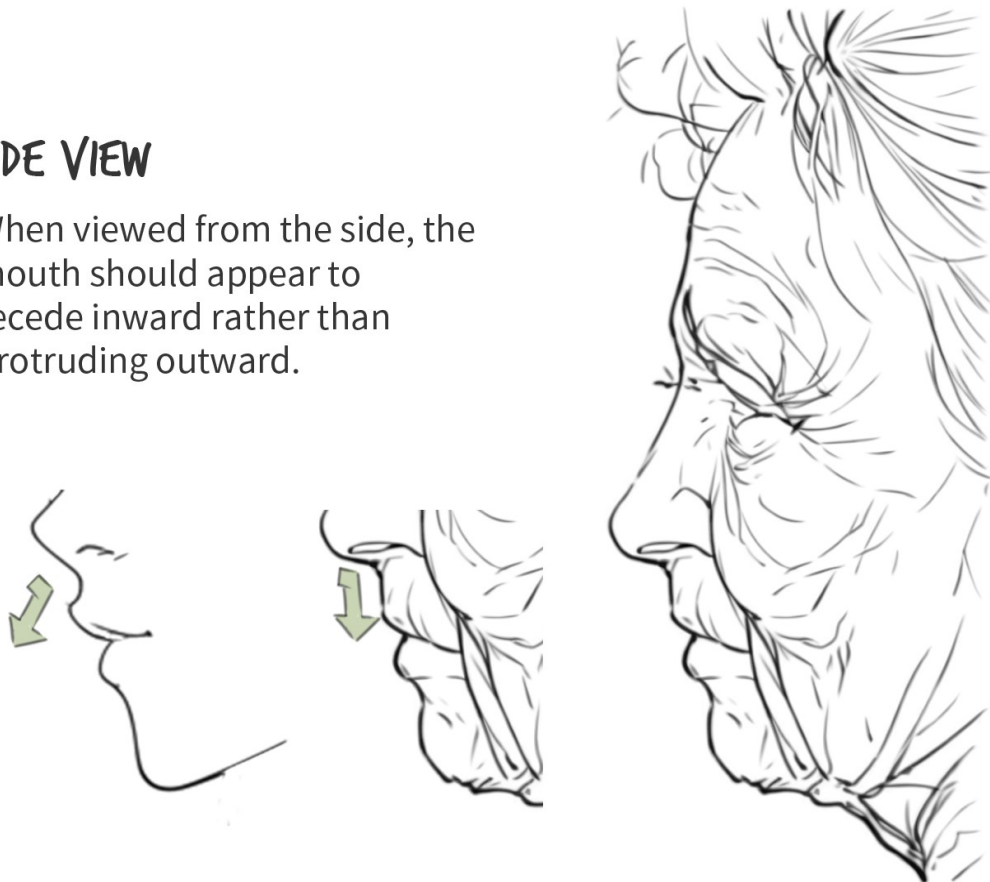
MOUTH RECEDES

As the mouth recedes, the wrinkles around it should be depicted as being pulled inward.



SIDE VIEW

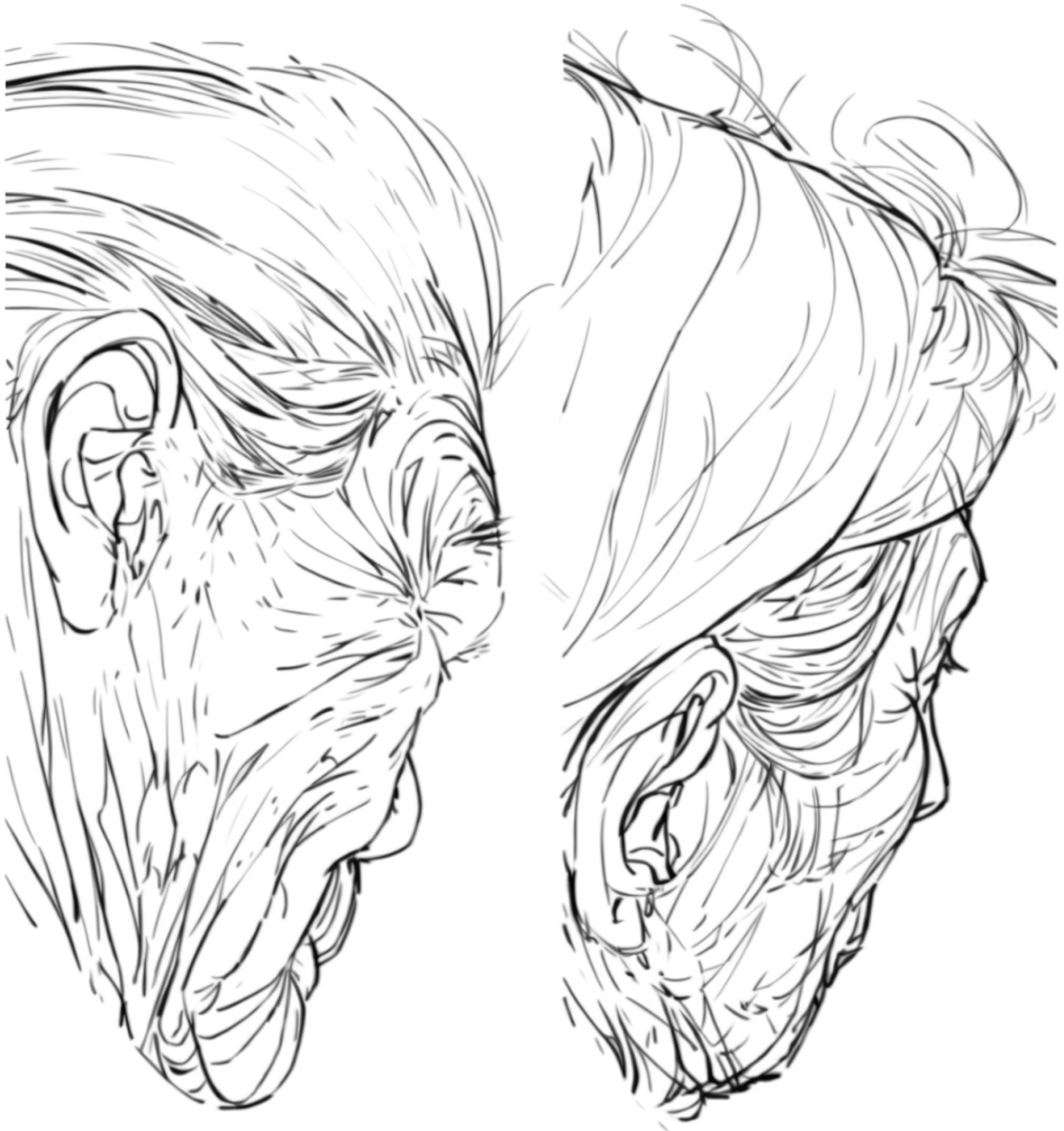
When viewed from the side, the mouth should appear to recede inward rather than protruding outward.



HEAD DRAWING



WRINKLES IN BACK VIEW

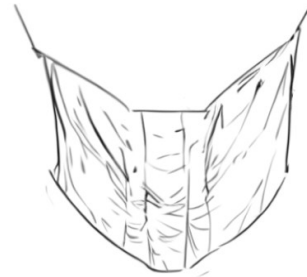


HEAD DRAWING



NECK WRINKLES

When depicting an elderly person, it is important to not only add wrinkles to the face but also to include wrinkles on the neck to avoid an unnatural appearance.

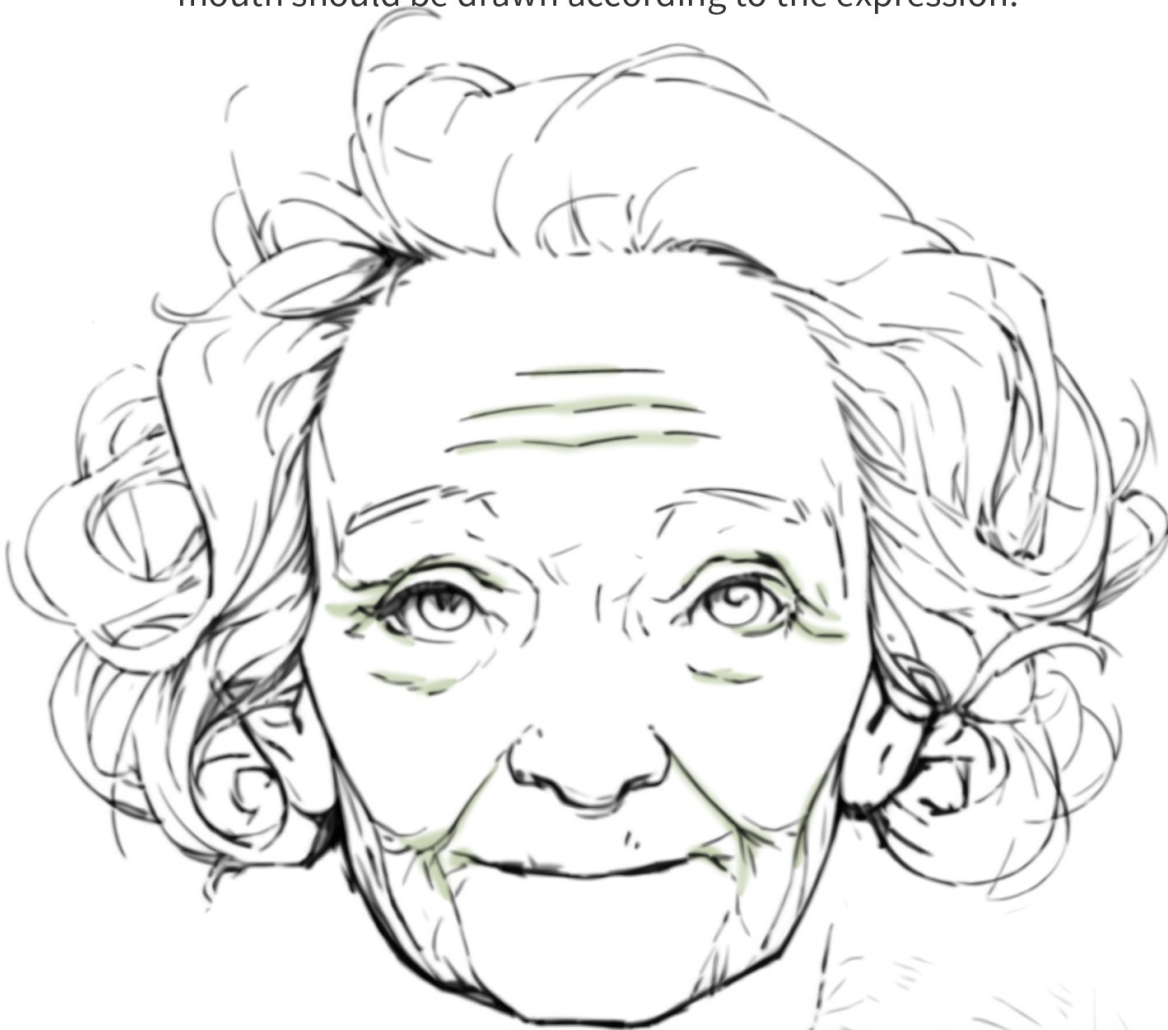


HEAD DRAWING



WRINKLES WHEN SMILING

Areas with many wrinkles are generally places with a lot of movement during changes in expression. Therefore, wrinkles on the forehead, around the eyes, and near the mouth should be drawn according to the expression.



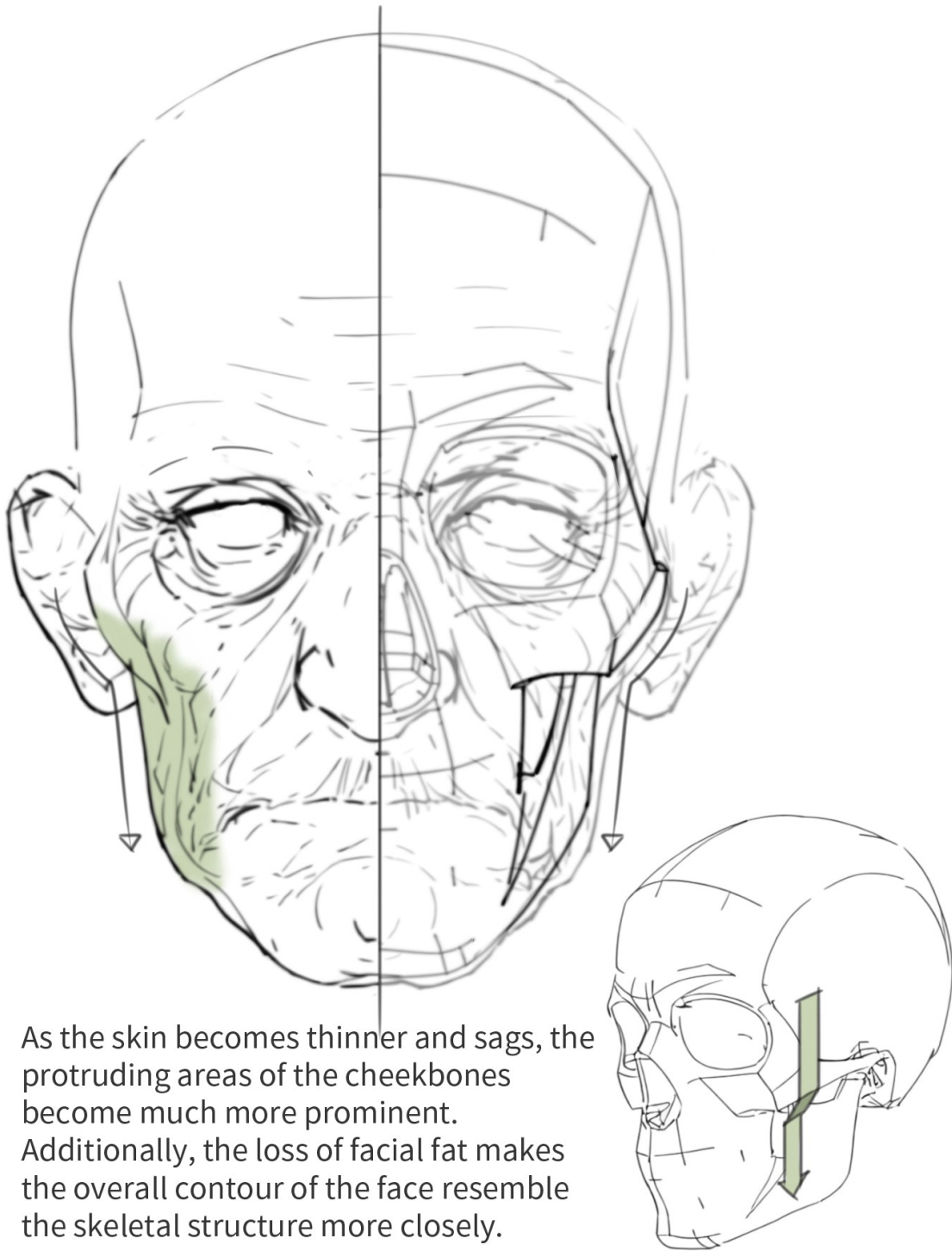
When depicting wrinkles, represent the contours of the in-and-out movements in accordance with the shape.



HEAD DRAWING



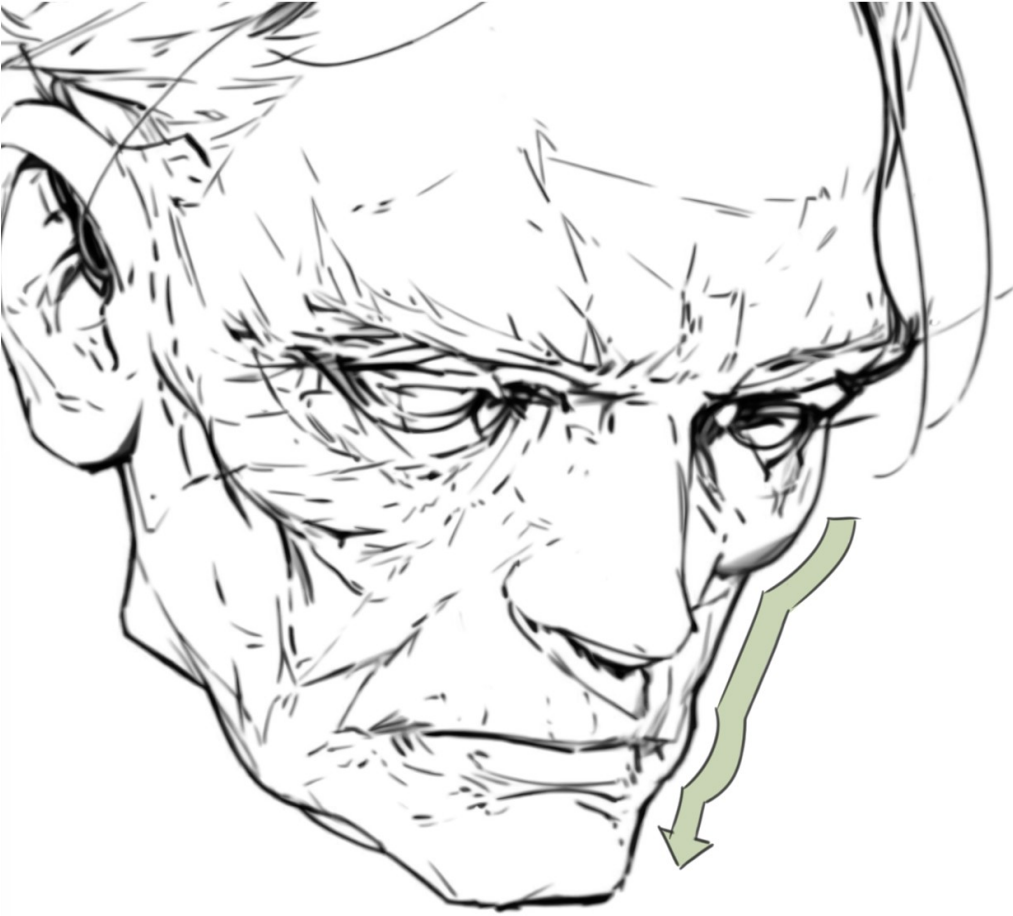
PROMINENT CHEEKBONES



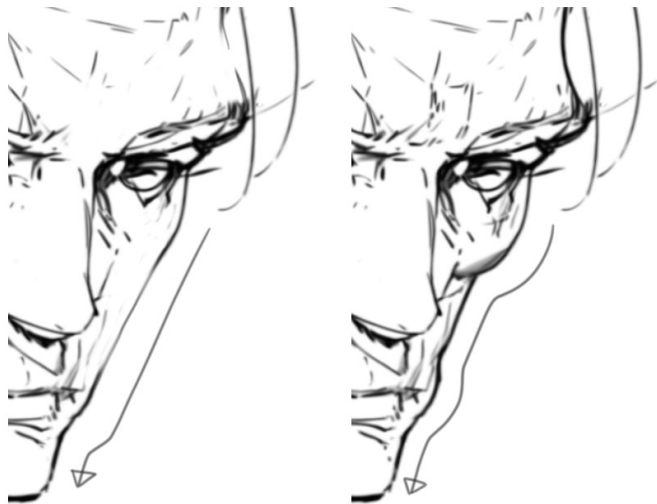
As the skin becomes thinner and sags, the protruding areas of the cheekbones become much more prominent. Additionally, the loss of facial fat makes the overall contour of the face resemble the skeletal structure more closely.

HEAD DRAWING





The cheekbone on the right appears older than the one on the left. Additionally, when depicting a thin elderly person, it is effective to emphasize the cheekbones more.



HEAD DRAWING



T-SHIRT



HEAD DRAWING



FEATURES OF THE T-SHIRT



FLOW

Since cotton is soft, its depiction varies according to the body's shape. Therefore, the representation of a T-shirt will differ based on posture, body type, and gender.

WRINKLES

Wrinkles mostly take the form of flexible curves. In this chapter, you will learn about the flow of wrinkles and various features of T-shirts.

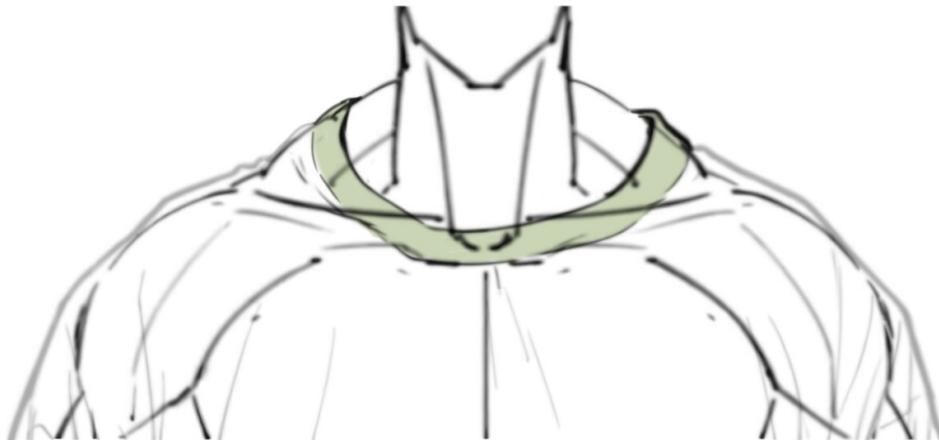


HEAD DRAWING



TRAPEZIUS MUSCLE

Men with a well-developed physique often have prominent trapezius muscles, which makes the neck area appear broader than in an average male.



HEAD DRAWING



POLO SHIRT

When designing a polo shirt, base the shirt section on the rounded neckline of a t-shirt.



Add subtle wrinkles to the polo shirt area.



COLLAR IS OPEN

When the collar is open, the ends of the collar should widen and flow smoothly, creating a natural drape that extends downward.

COLLAR IS CLOSED

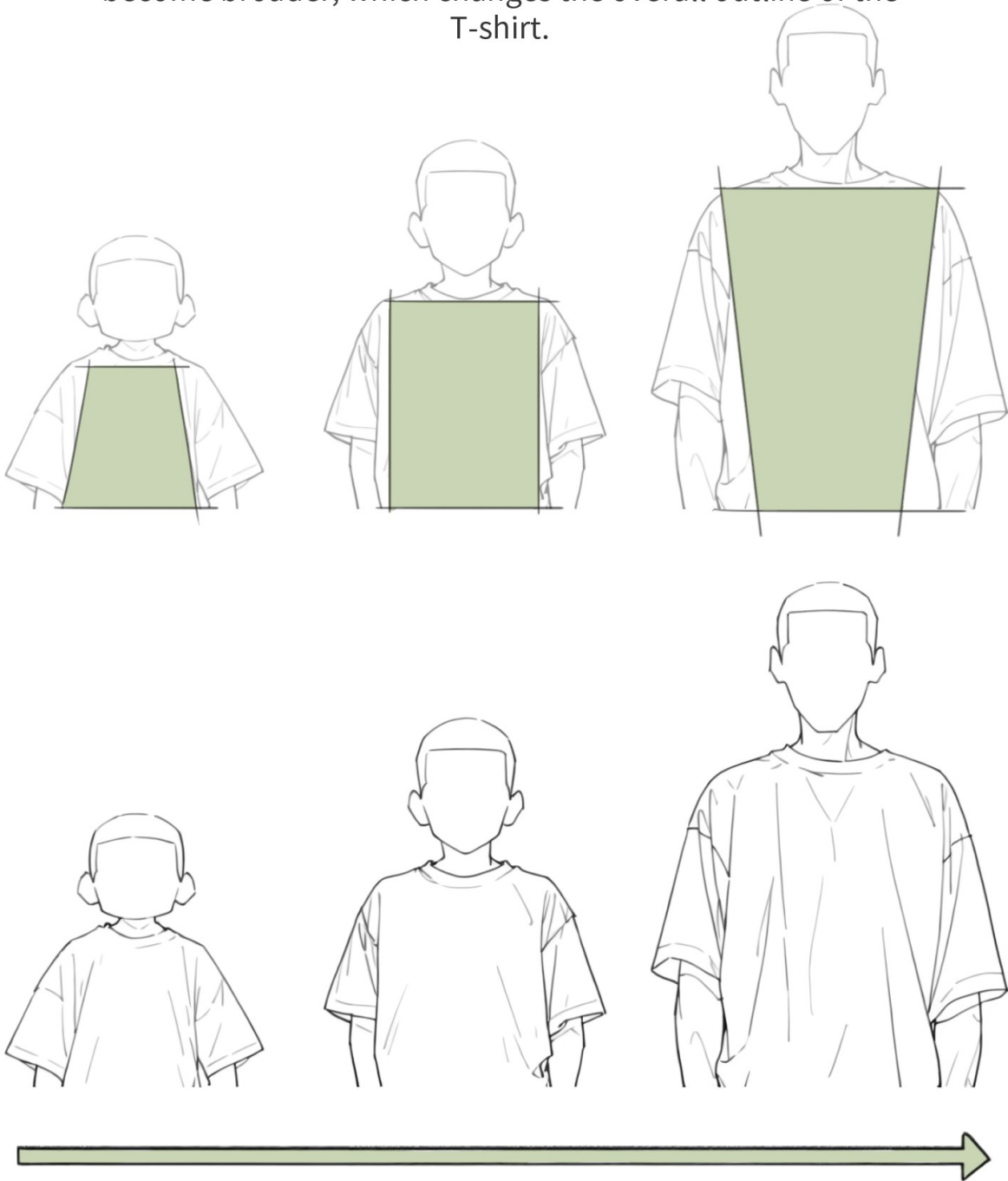
When the collar is closed, the ends of the collar should appear firm and flat, conveying a sense of the collar and buttons being closely aligned.

HEAD DRAWING



T-SHIRT SILHOUETTES BY AGE

As a person matures into adulthood, their shoulders become broader, which changes the overall outline of the T-shirt.



HEAD DRAWING



ROLLING UP SLEEVES

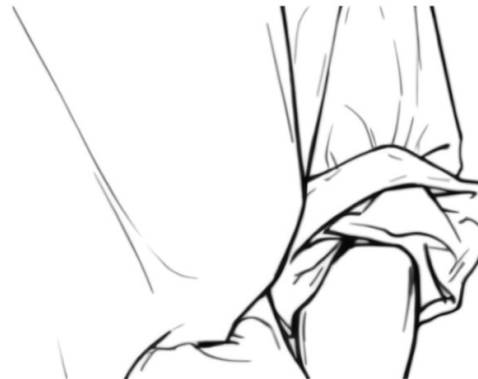
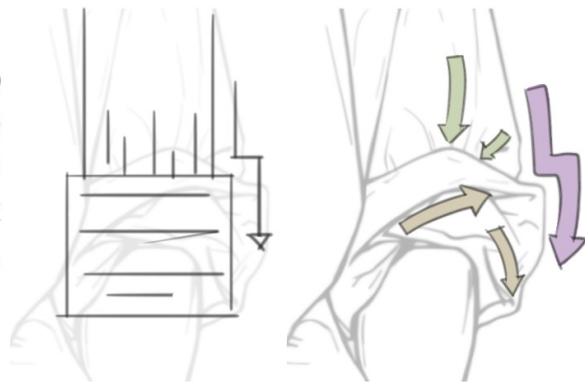


CASUAL



ROLLED UP

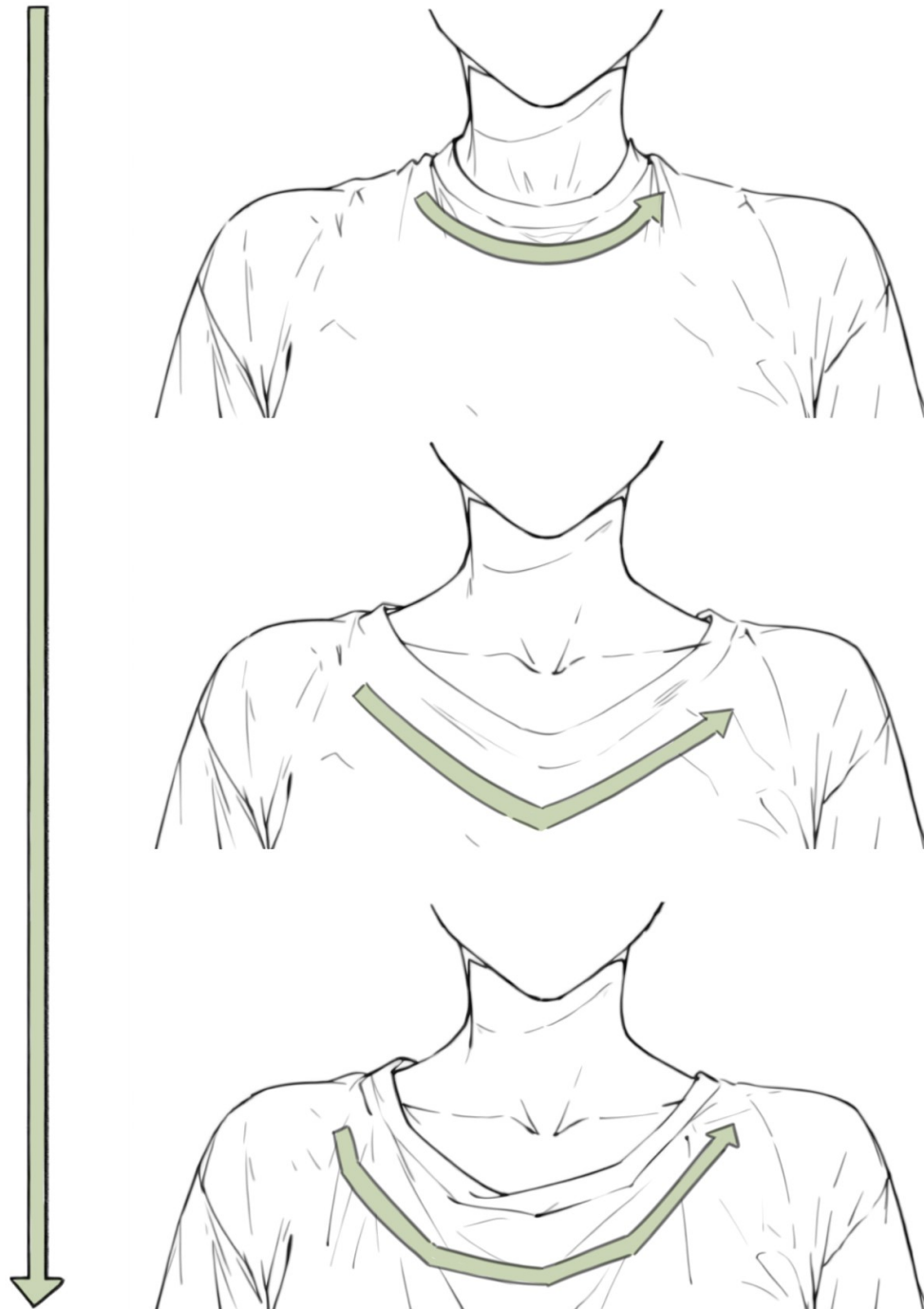
When depicting the rolled-up part of a sleeve, balance vertical and horizontal lines to create a natural and realistic appearance.



HEAD DRAWING



STRETCHED T-SHIRT NECKLINE

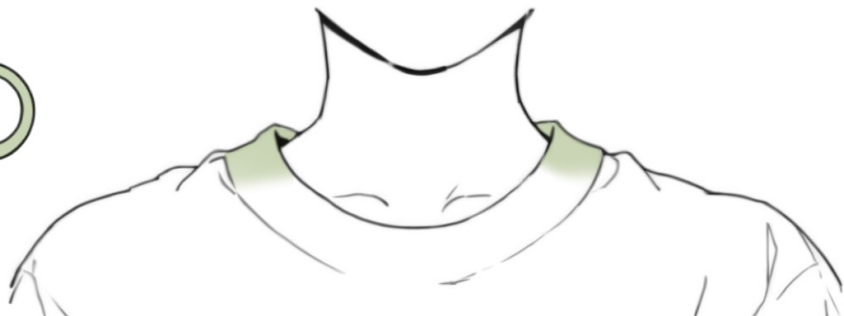
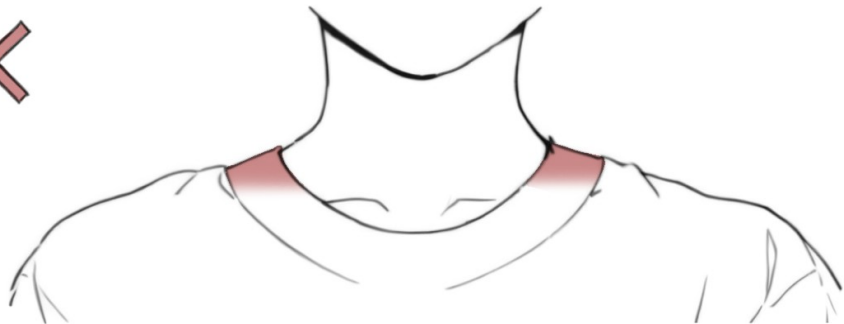


HEAD DRAWING



T-SHIRT NECKLINE

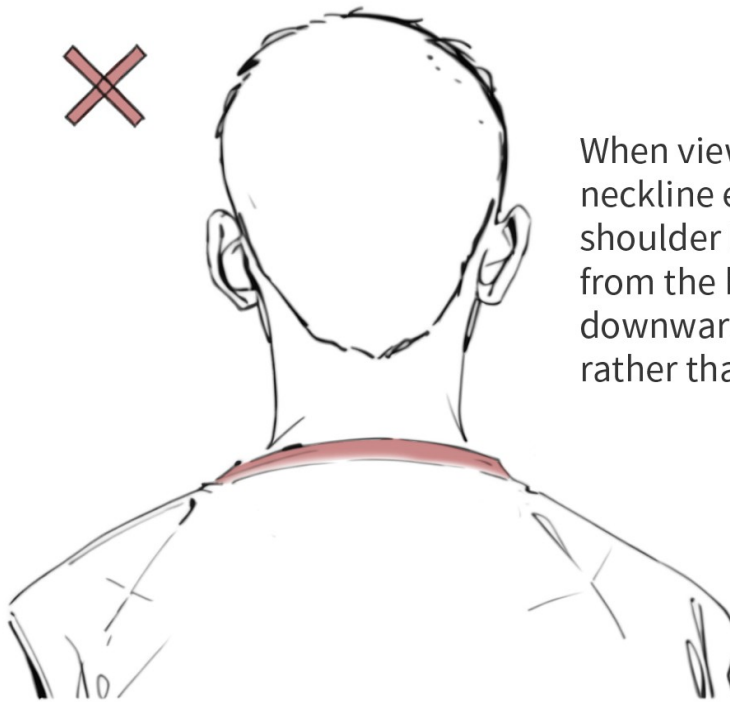
The front part of the neckline is lower, while the back part is higher. Additionally, because it doesn't cling tightly to the body, it should have a sense of three-dimensionality.



HEAD DRAWING



BACK VIEW OF NECKLINE



When viewed from the side, the neckline extends down from the shoulder line. Therefore, when seen from the back, it forms a downward-curving semicircle rather than an upward-curving one.

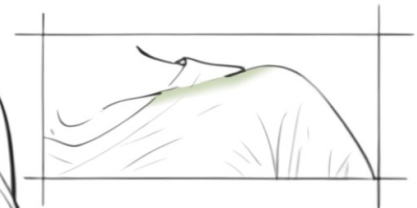
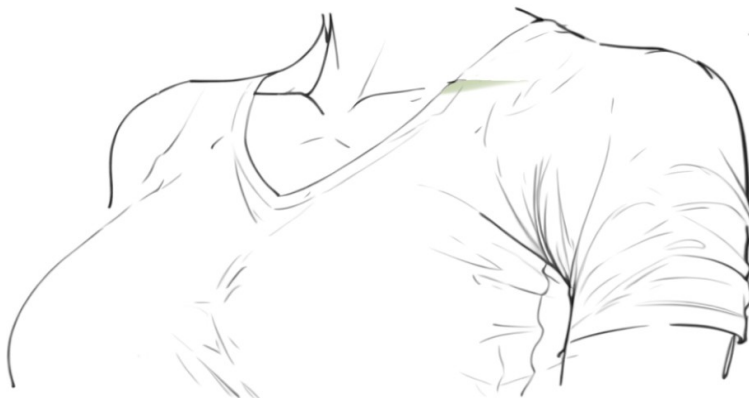
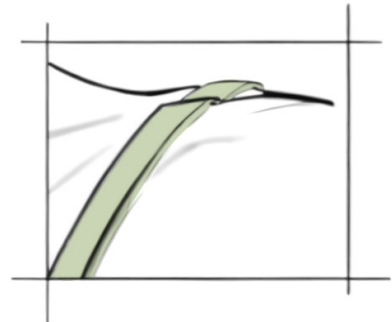


HEAD DRAWING



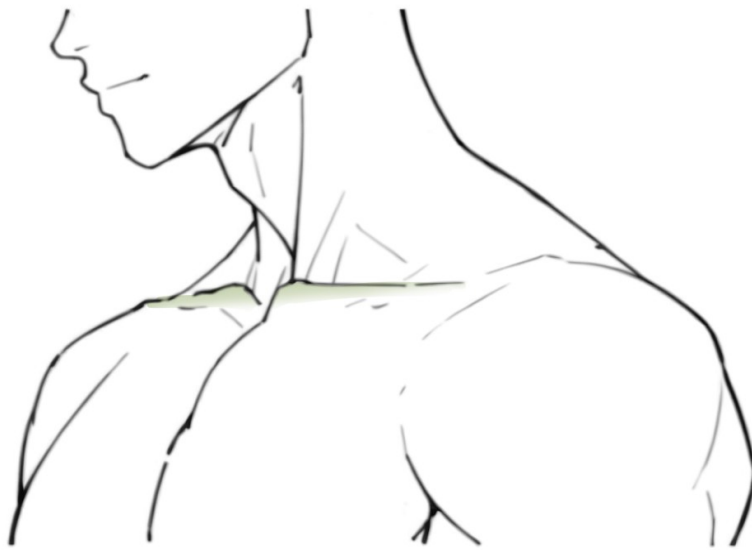
IMPACT OF THE COLLARBONE

The collarbone affects the edge of the bra and the neckline of the shirt. Since the collarbone is positioned along the line connecting the neck and shoulder, it allows for a natural depiction of wrinkles and the shape of the clothing in that area.



HEAD DRAWING





A man's collarbone, like a woman's, similarly affects the shape of clothing. Paying attention to this detail can enhance the quality of a drawing.



HEAD DRAWING



FLOW OF WRINKLES ON THE CHEST

Wrinkles form toward the highest point of the chest (the nipple) and along the chest's cleavage. Emphasize these wrinkles more when depicting garments that fit closely to the body, rather than loose t-shirts.



HEAD DRAWING

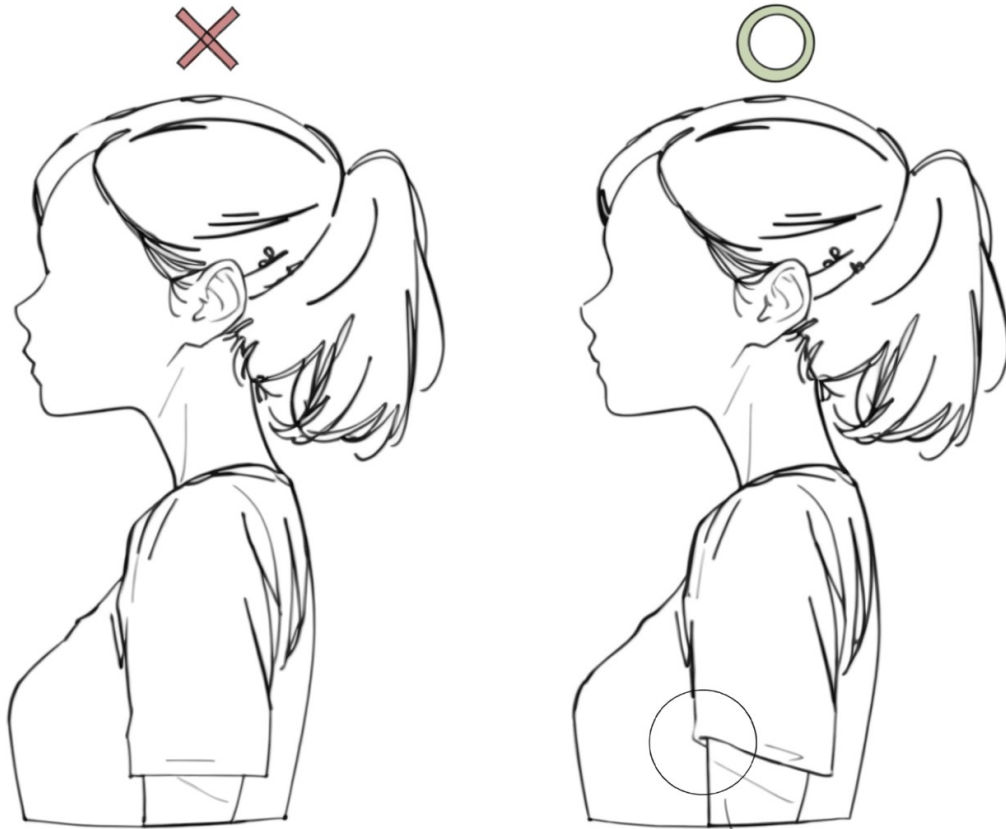




HEAD DRAWING



DIMENSIONALITY OF THE SLEEVES

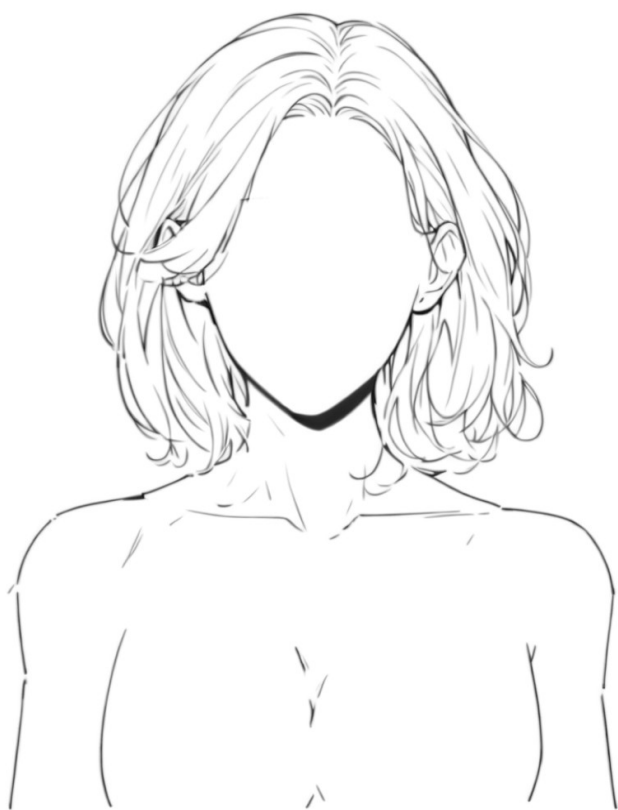


The short sleeve should be given a slight diagonal angle and some dimensionality to be depicted naturally. When drawing a side view, if the short sleeve is drawn in a straight line, it may appear unnatural.



HEAD DRAWING





CHEST LINE

When depicting off-shoulder or revealing clothing, ensure that the shape of the garment conforms to the lines of the chest.



HEAD DRAWING



BEARD



HEAD DRAWING



THE PROCESS OF SHADING A BEARD



HEAD DRAWING



BEARD STRUCTURE

Beards are composed of sideburns, a mustache, and a chin beard.



HEAD DRAWING





SIDEBURNS

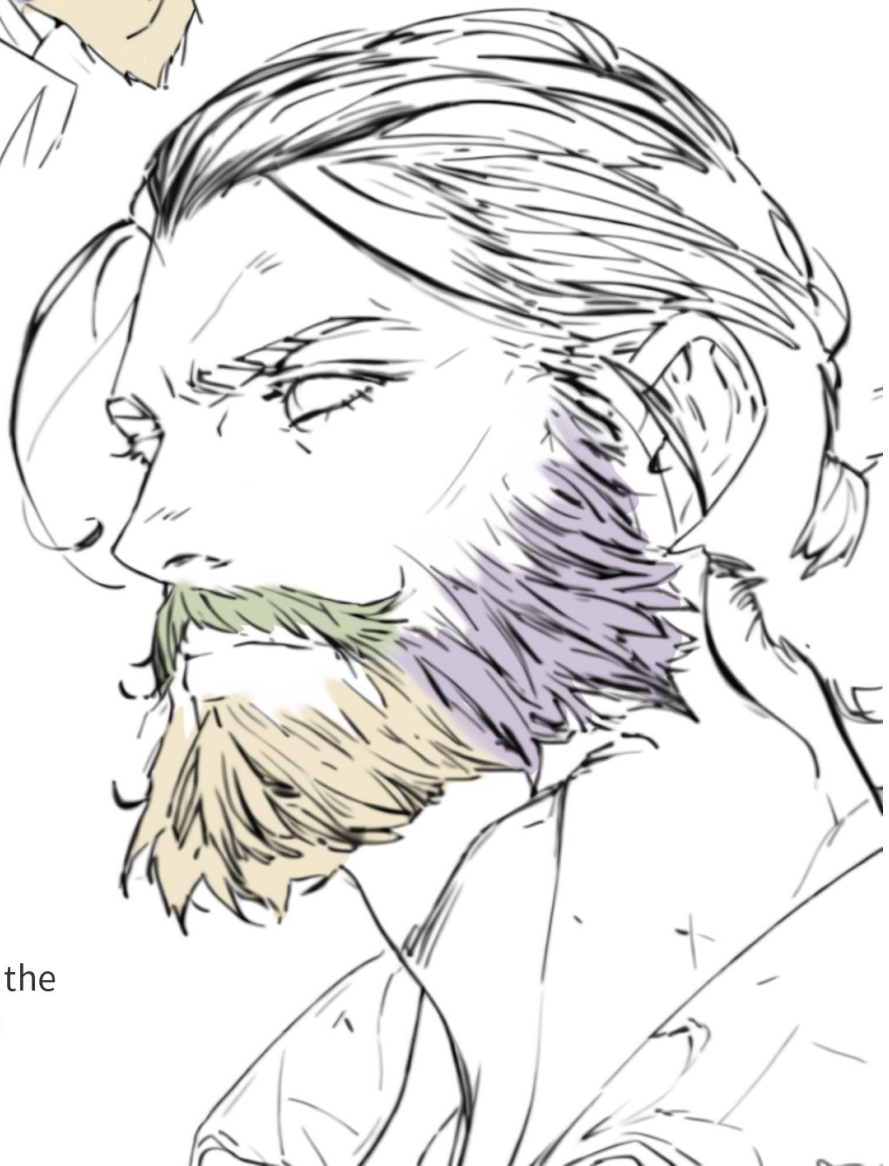
A beard that extends from the sideburns down to the sides of the chin.

MUSTACHE

A beard that grows above the lips, near the philtrum.

GOATEE

A beard that grows below the lips, near the chin.

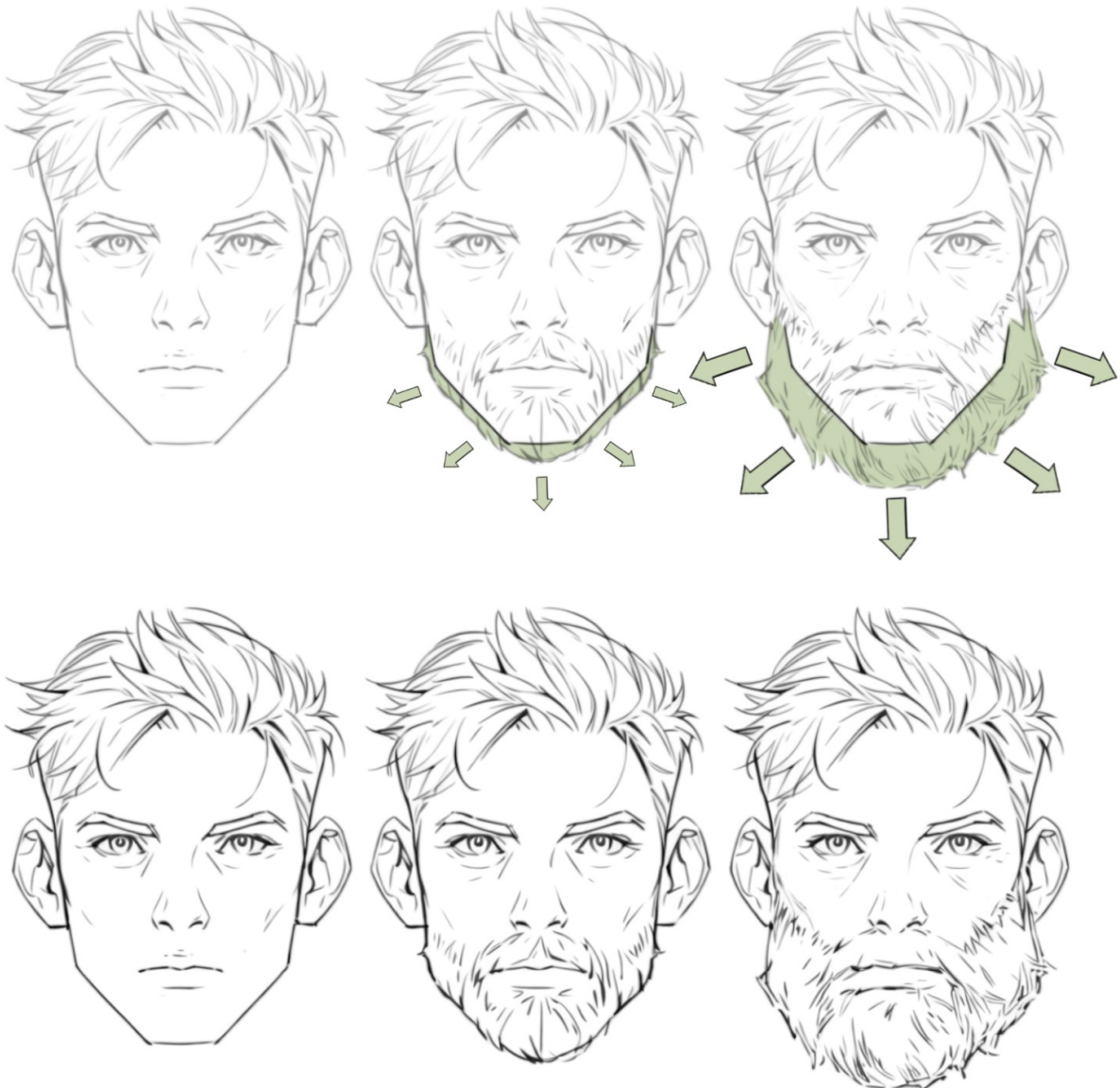


HEAD DRAWING



FRONT VIEW

When viewed from the front, a beard grows outward and downward, spreading in all directions.

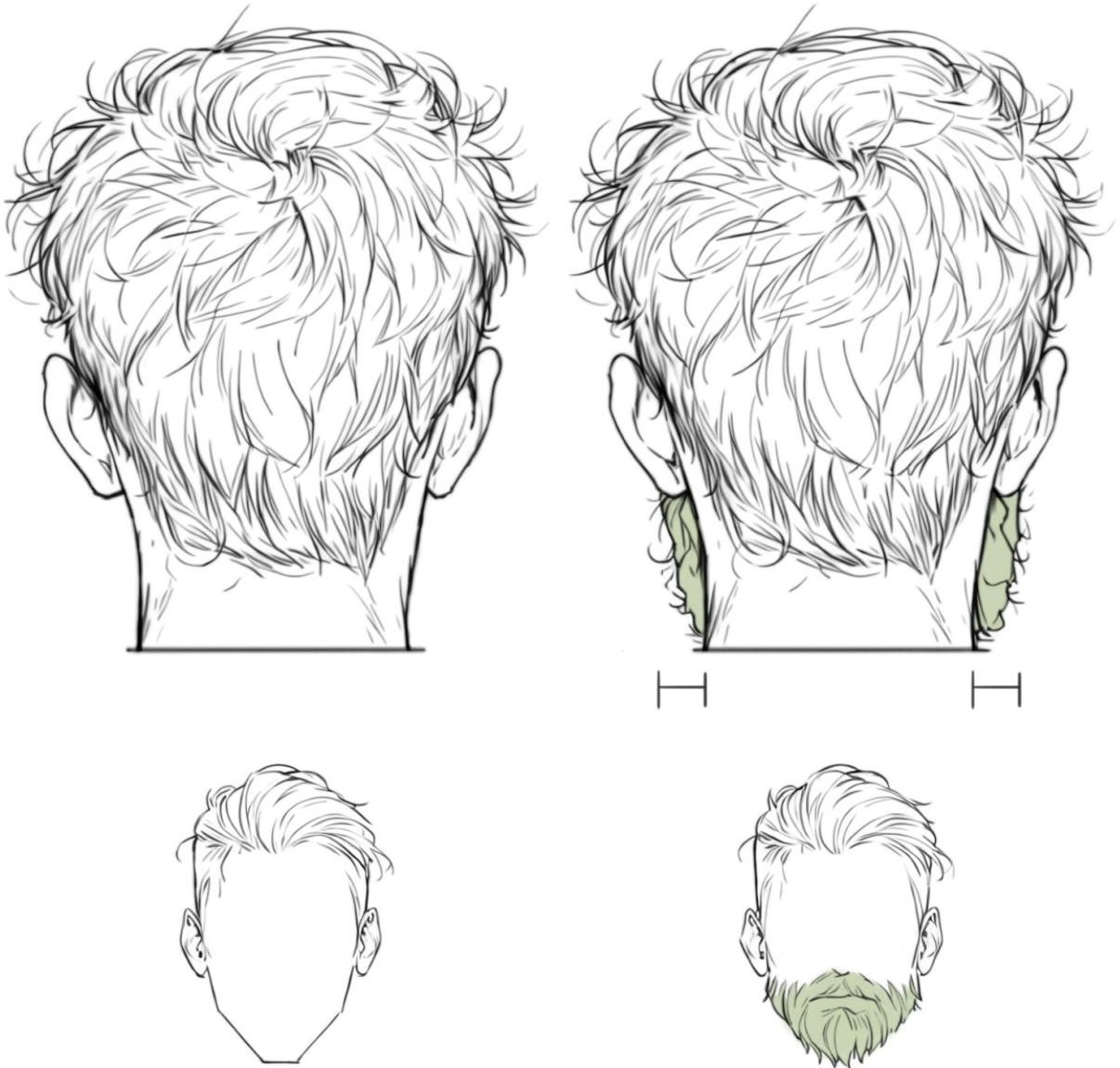


HEAD DRAWING



BACK VIEW

If the beard is short or absent, it won't be visible from the back. However, if the beard is long and thick, it should be visible even when viewed from behind.

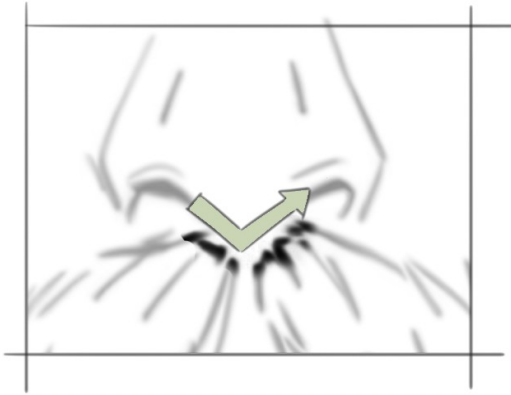


HEAD DRAWING



V-SHAPED MUSTACHE

Due to the philtrum, the upper part of the mustache forms a V-shape. Capturing this structure properly helps the mustache blend naturally with the face.



HEAD DRAWING

캐릭터 스타일& 레퍼런스



(CHEEK-COVERING BEARD

Beards grow downward but also cover the cheeks. Because facial hair grows on both the lower part of the face and the upper cheeks, it can cover various parts of the face.



As the length of the beard under the chin grows longer, it looks more natural for the beard on the cheeks to cover more of it.



HEAD DRAWING

캐릭터 스타일& 레퍼런스



OUTLINES OF VARIOUS BEARD STYLES

The outline of the beard can be shaped based on the character's physique, personality, and neatness. A bushy or full beard emphasizes masculinity and a strong image.



HEAD DRAWING



UNKEMPT BEARDS

Unkempt beards should be depicted as spreading irregularly in all directions. Some hairs should point downward, some sideways, and some slightly upward. Additionally, vary the length of the beard hairs, mixing short and long hairs so that not all are the same length.



HEAD DRAWING





SMILE

When a beard that hangs down lifts up when smiling, it enhances the sense of joy. This effect is especially pronounced in characters with long or thick beards.



HEAD DRAWING



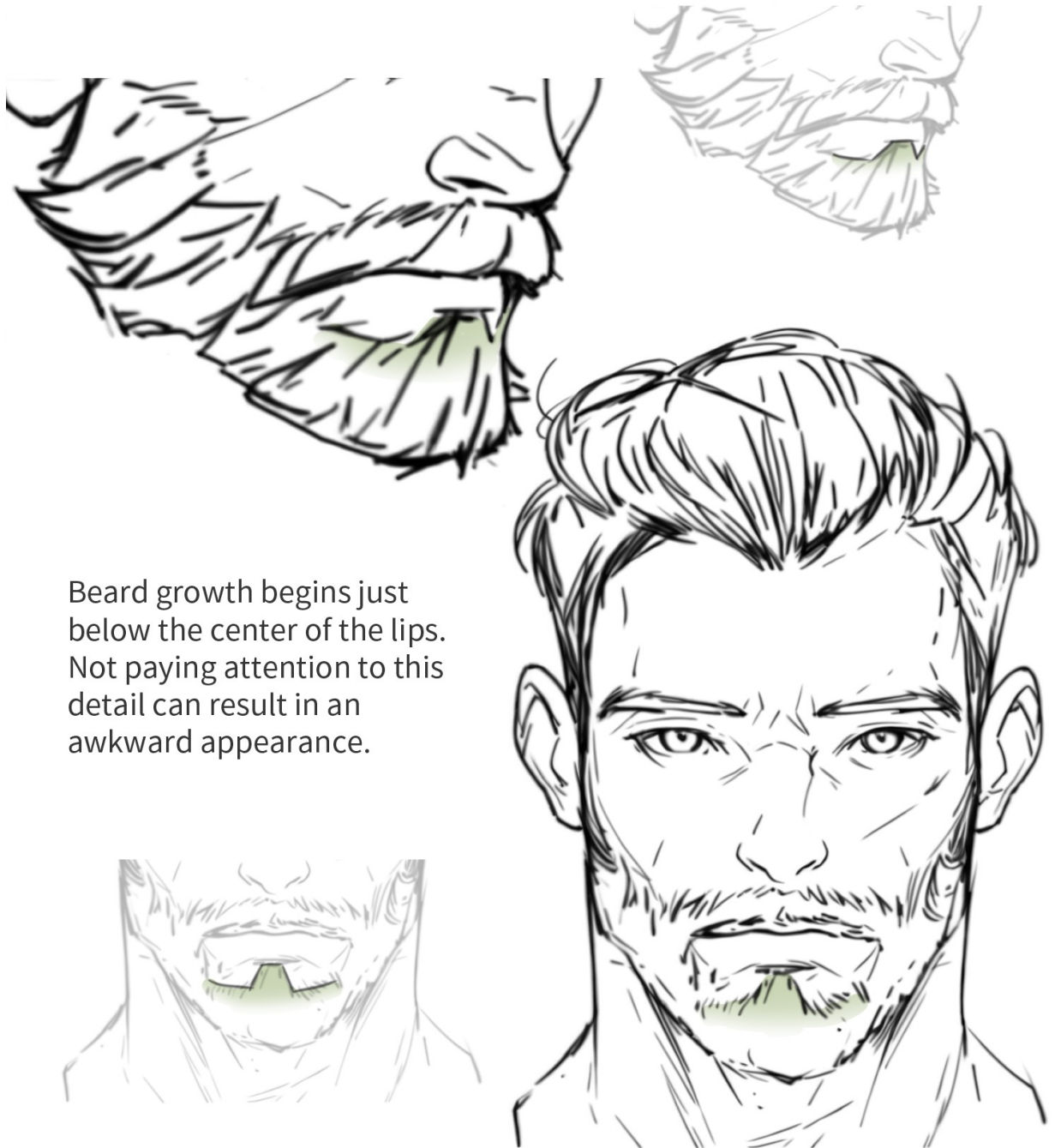
DIMENSIONALITY OF THE MUSTACHE

A mustache has volume, so it should be depicted as slightly separated from the philtrum, not sticking directly to it. Additionally, considering the curves of the philtrum and lips will make the mustache appear more natural and three-dimensional.



HEAD DRAWING





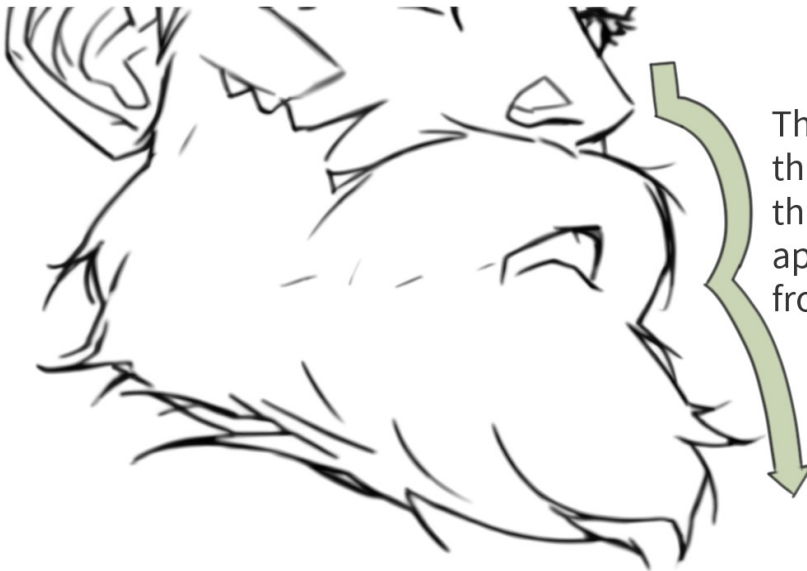
Beard growth begins just below the center of the lips. Not paying attention to this detail can result in an awkward appearance.

HEAD DRAWING



HALF-SIDE BEARD

Since a beard is three-dimensional, it should be drawn with consideration of its shape when viewed from a half side view.



The thicker the beard, the more three-dimensional it appears when viewed from a half side view.

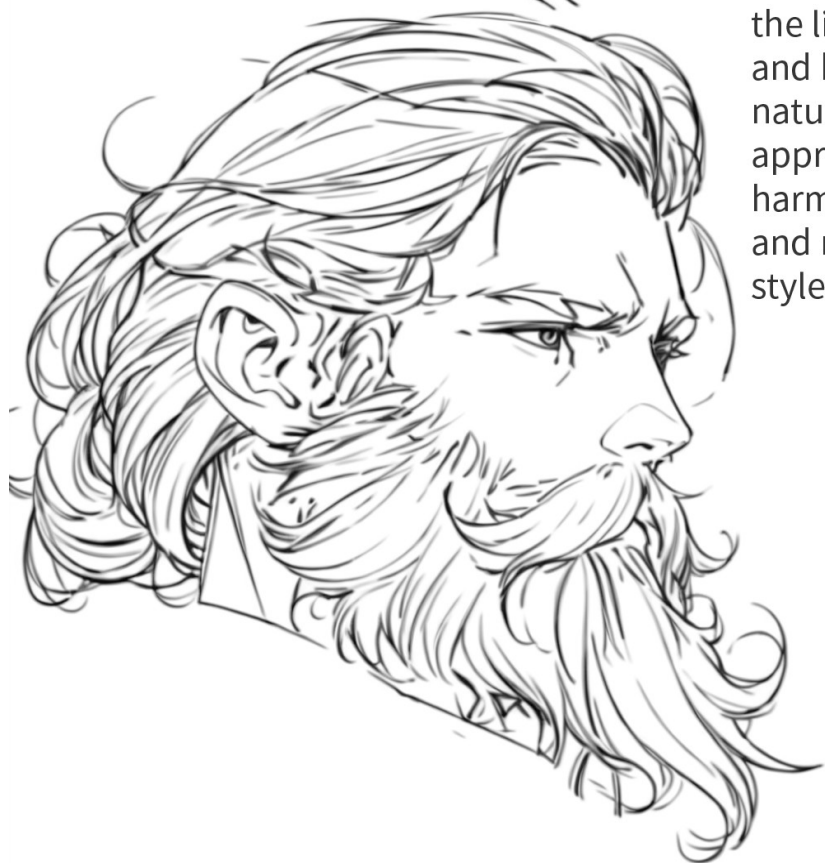
HEAD DRAWING





BEARD AND HAIR

Keeping the length, thickness, and texture of the lines for both the beard and hair similar creates a natural look. This approach ensures a harmonious appearance and maintains a consistent style for the character.

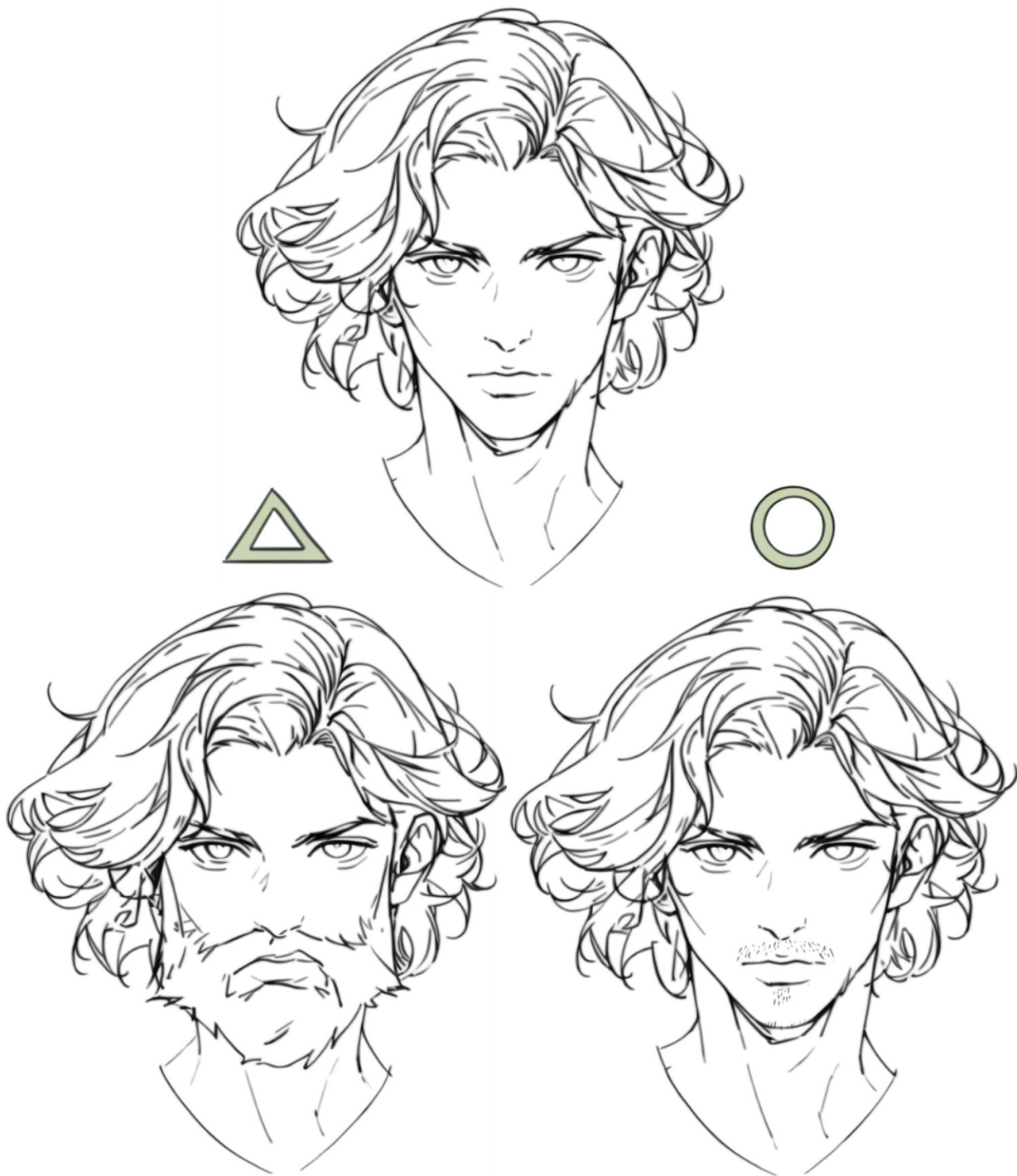


HEAD DRAWING



BEARD ON A PRETTY BOY

A bushy beard does not suit a pretty boy style face. If a beard is necessary, a light stubble is more appropriate.



HEAD DRAWING





TIME FLOW

A beard can also be used to depict the passage of time. However, it is important to retain the character's past features while illustrating the beard.



HEAD DRAWING



IRREGULARITY OF LONG BEARDS

Long beards, like hair, should be drawn irregularly in various directions. Use slightly curved lines instead of straight ones to express a natural flow.



HEAD DRAWING



BOUNDARY BETWEEN GOATEE AND MUSTACHE



Even if the mustache and beard overlap due to their length, it's best to show a slight boundary between them.



HEAD DRAWING



TYING A BEARD



This is an example of a very full beard. Even if it is less full, the flow towards the beard strings is the same.

HEAD DRAWING





The hood near the beard should be drawn wide to ensure the beard is clearly visible. Additionally, the combination of an elderly character's long beard and a draped hood creates a mysterious aura.



HEAD DRAWING





(COVERS) THE EARS

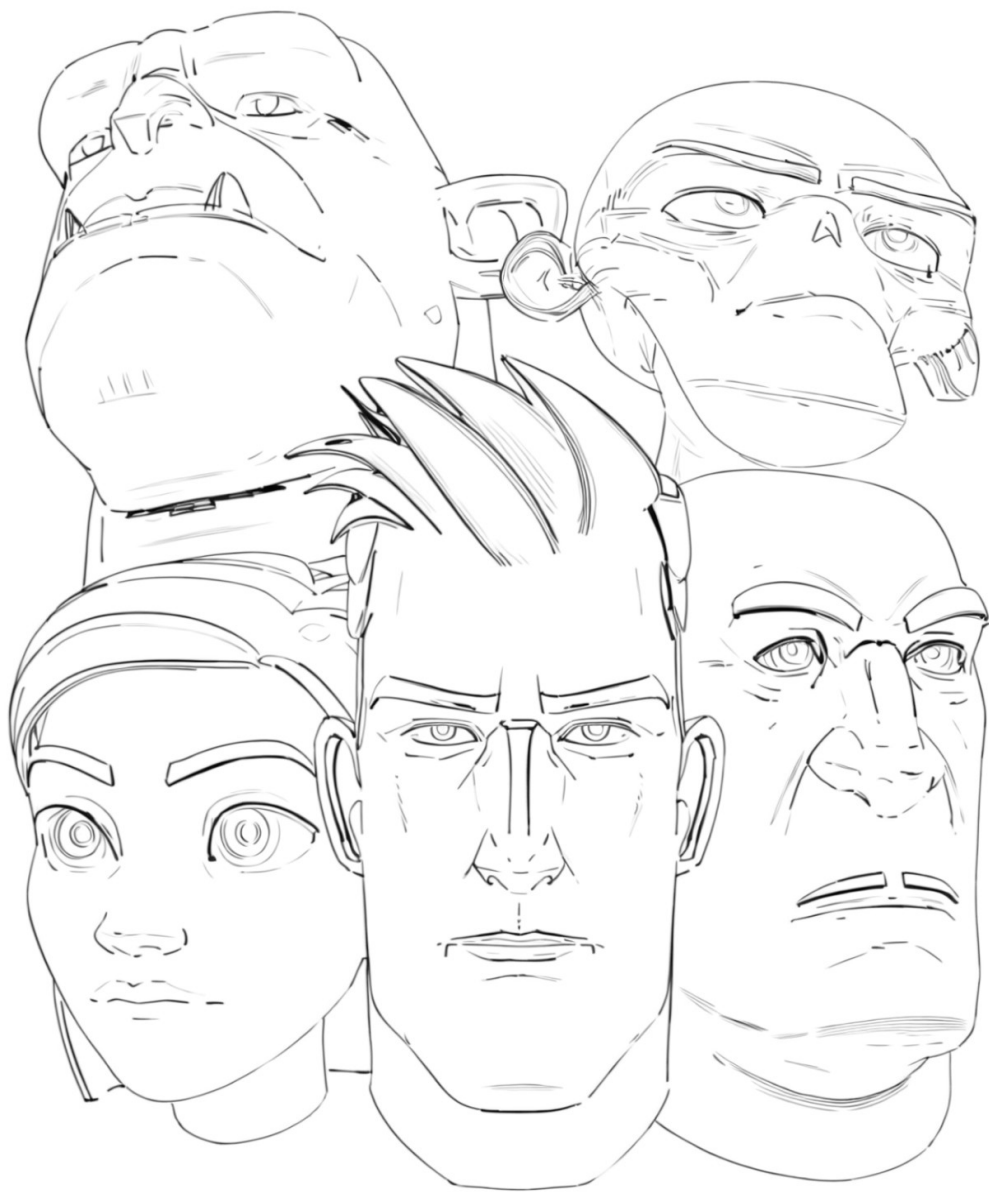
If the beard grows long enough, it can cover the ears. While the general direction of the beard is towards the ears, this may not be the case for unkempt beards.



HEAD DRAWING

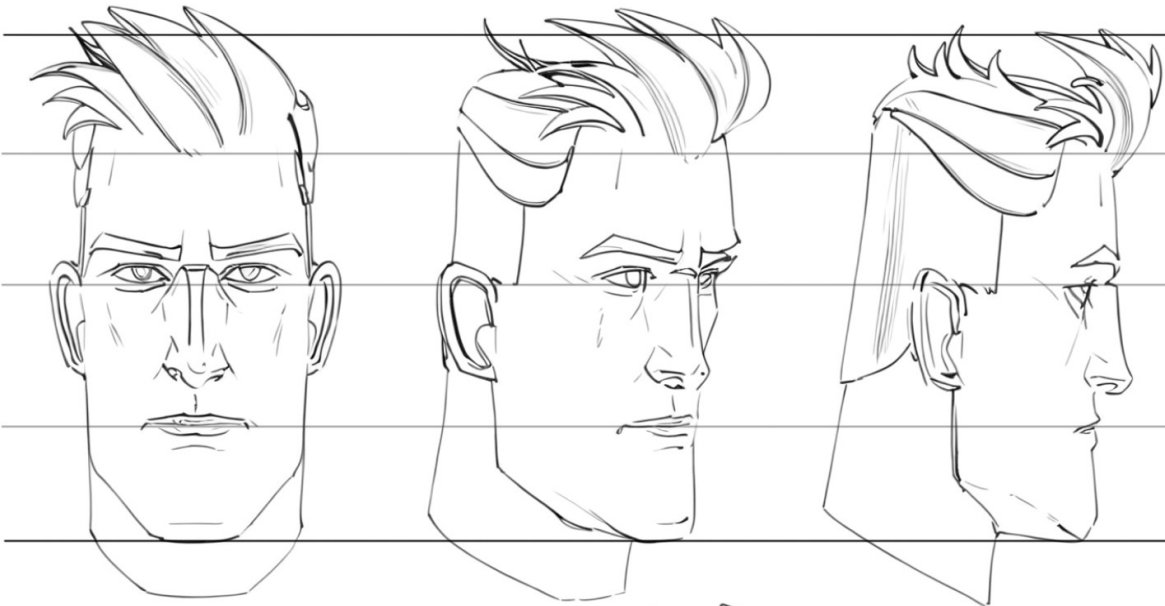


CHARACTER STYLE



HEAD DRAWING





(CHARACTER-1

A character with features that emphasize strong will and determination, characterized by an angular face shape, strong eyebrows, and firm lips.

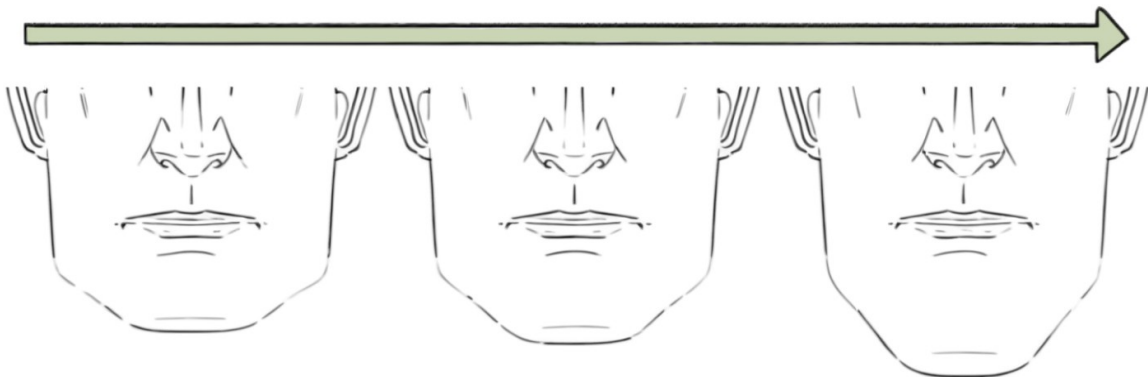
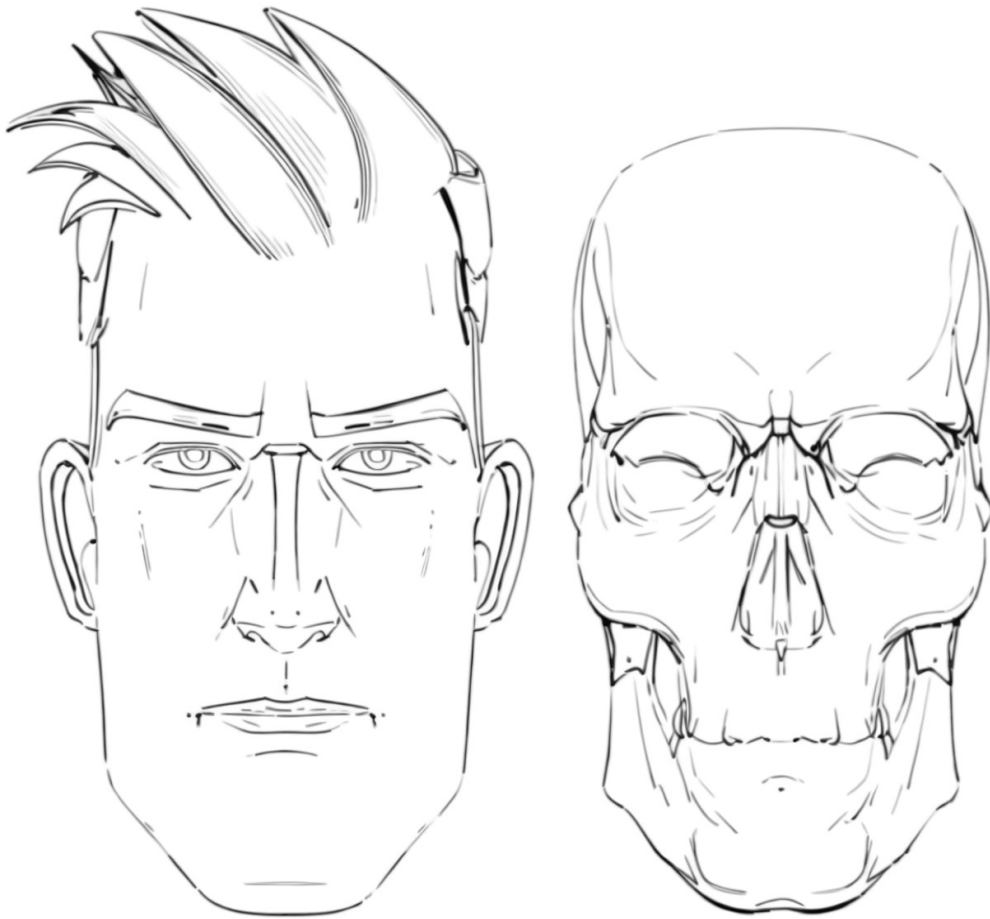


HEAD DRAWING



STRONG JAWLINE

The face is long and angular, with a strong jawline that accentuates his masculine and robust appearance.



HEAD DRAWING



STRONG NOSE

By depicting the bridge of the nose as high starting from the glabella, you can enhance the character's sense of decisiveness.

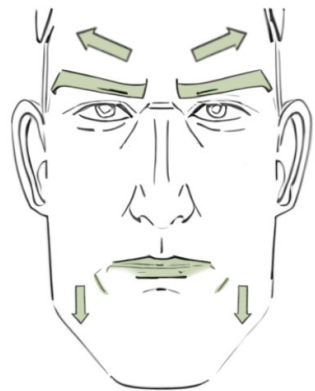
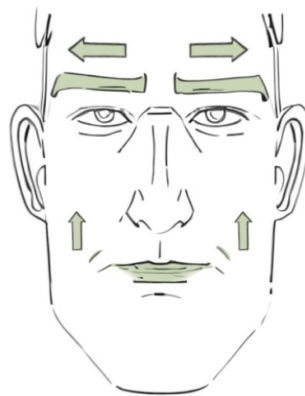
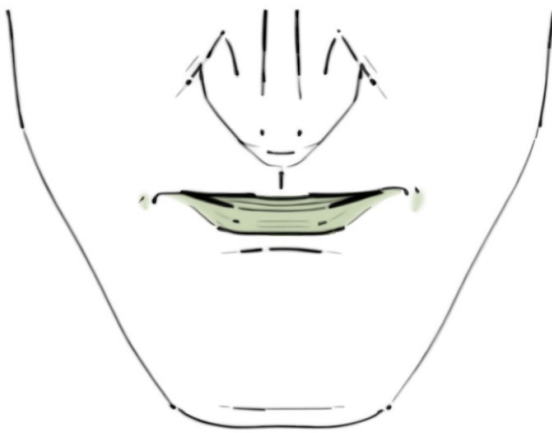


HEAD DRAWING



EYEBROWS & MOUTH CORNERS

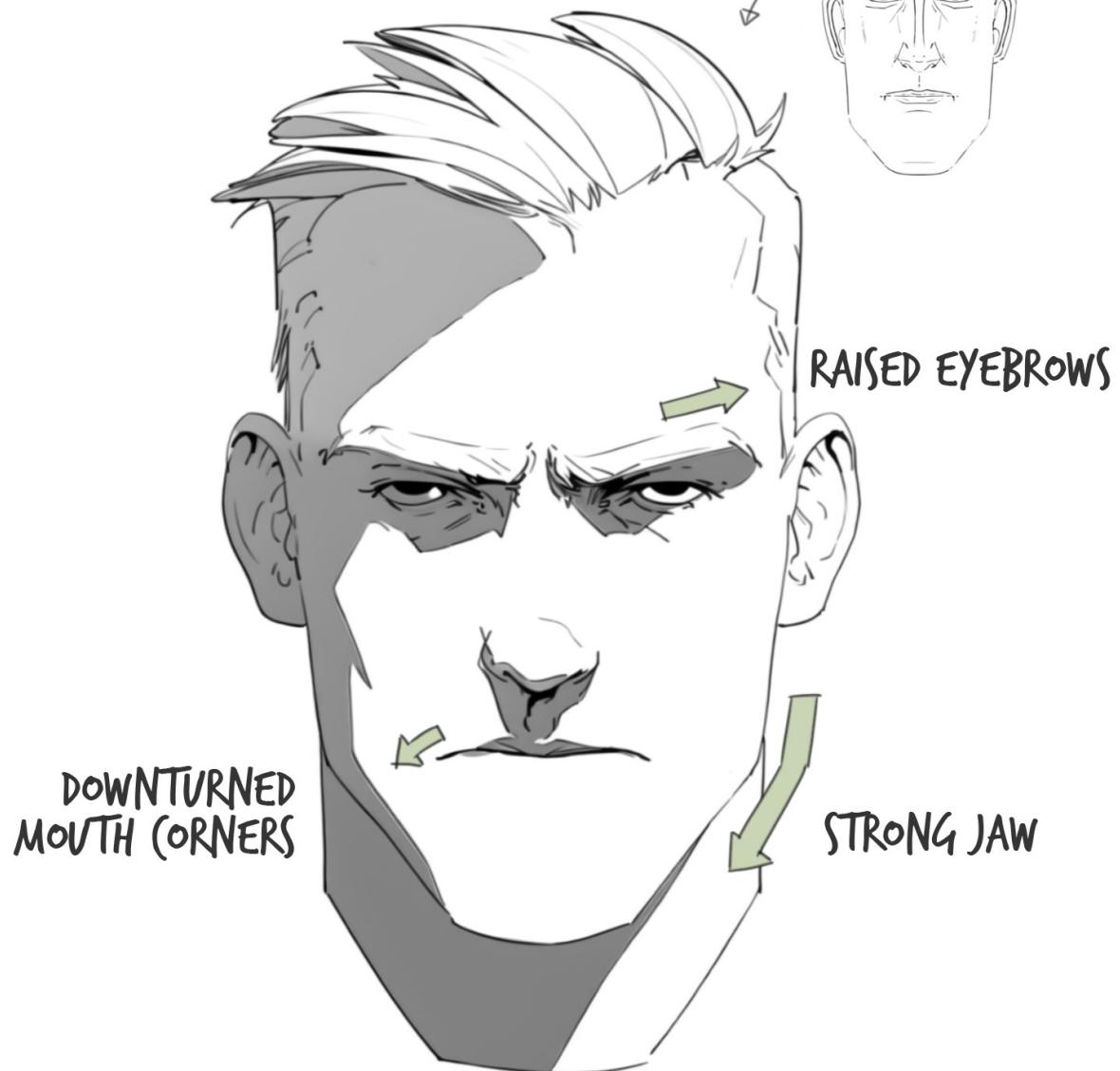
When the corners of the mouth turn down to create a determined expression, it is advisable for the eyebrows to be angled upwards.



HEAD DRAWING

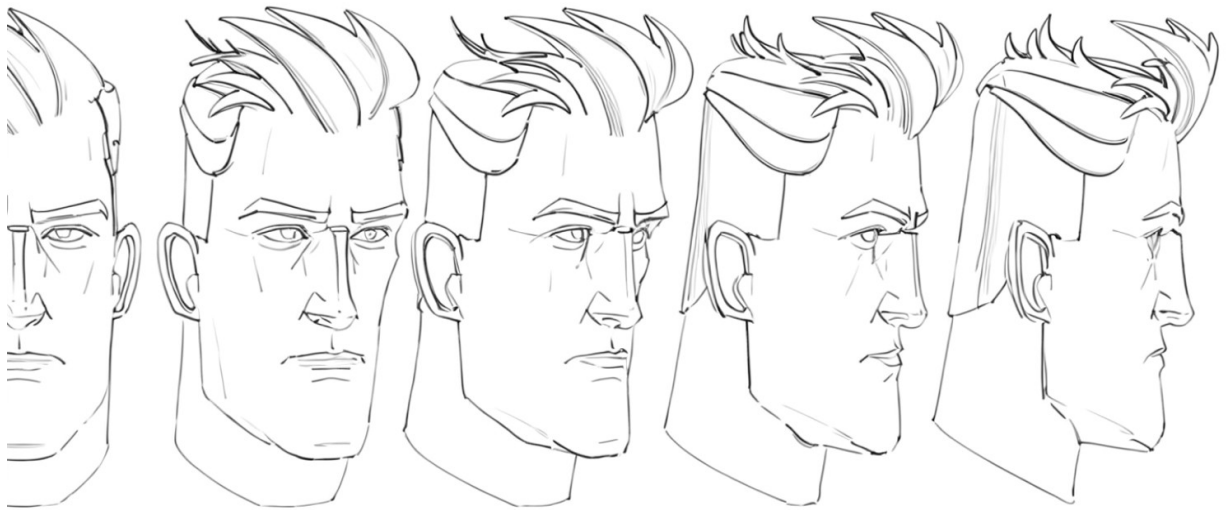


DIFFERENT STYLE DRAWING



HEAD DRAWING





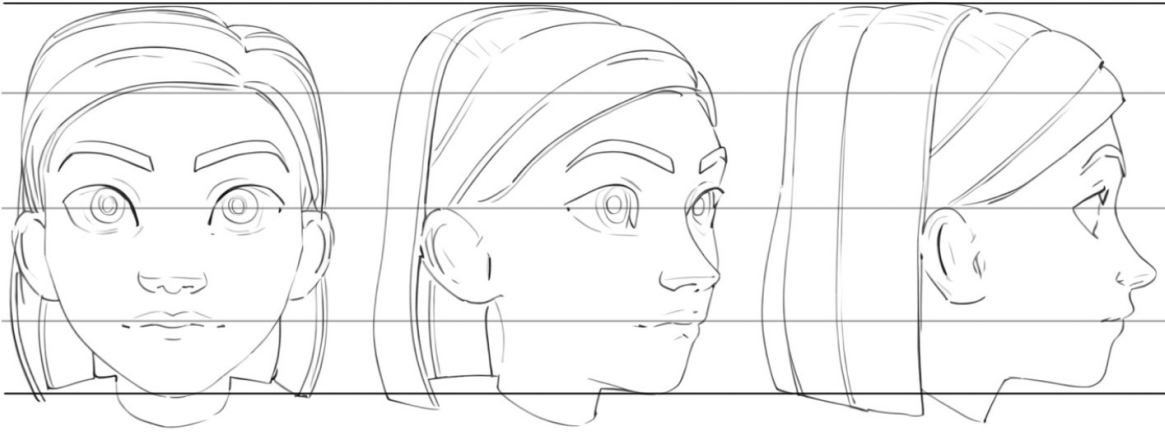
HEAD DRAWING





HEAD DRAWING





(CHARACTER-2

This character has overall features that give a soft and friendly impression. The large eyes, rounded face, and natural hairstyle enhance this effect.

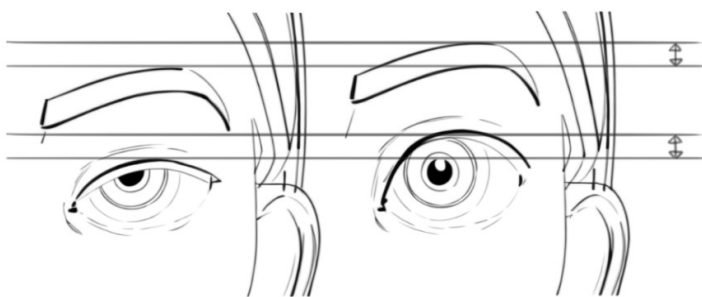
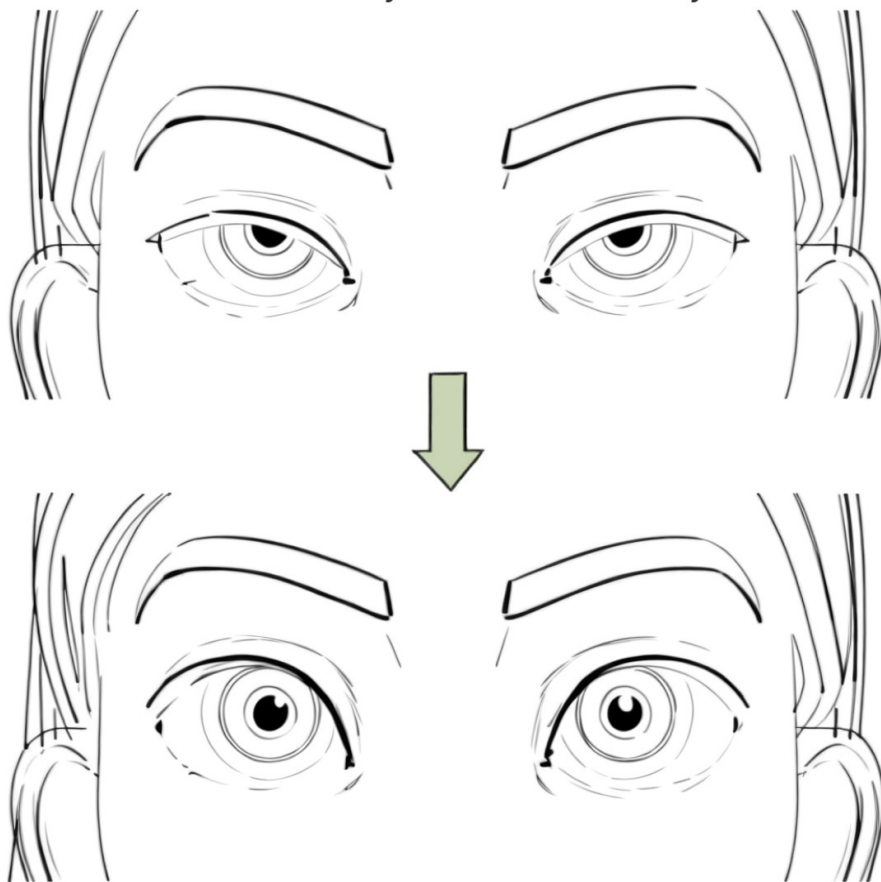


HEAD DRAWING



CURIOUS EYES

Large eyes reflect a character's innocence and curiosity. Additionally, with the pupils drawn larger, the character's emotions can be conveyed more effectively.



EYEBROW

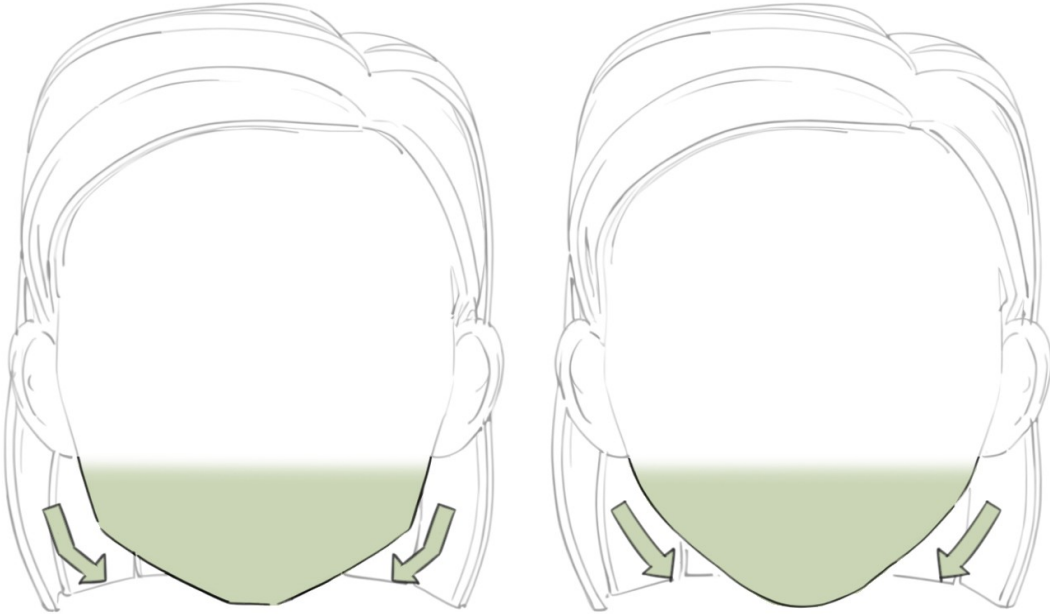
As the eyes become larger, the eyebrows should also rise accordingly.

HEAD DRAWING



ROUND FACE SHAPE

A character with round and smooth curves can give a youthful and friendly impression.



LOW ANGLE VIEW



HEAD DRAWING



DIFFERENT STYLE DRAWING



Emphasize the characteristics of a round face and large eyes while experimenting with different drawing styles.



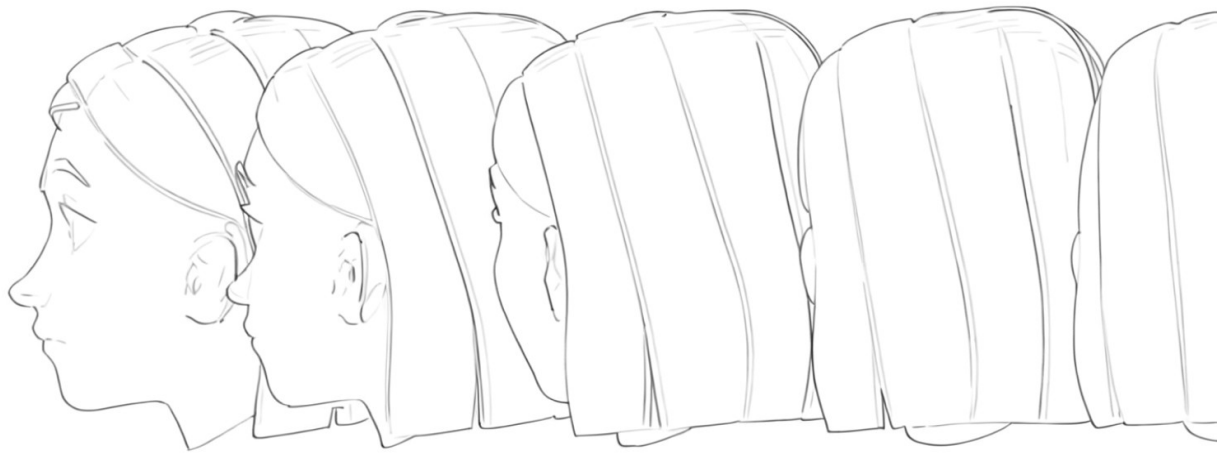
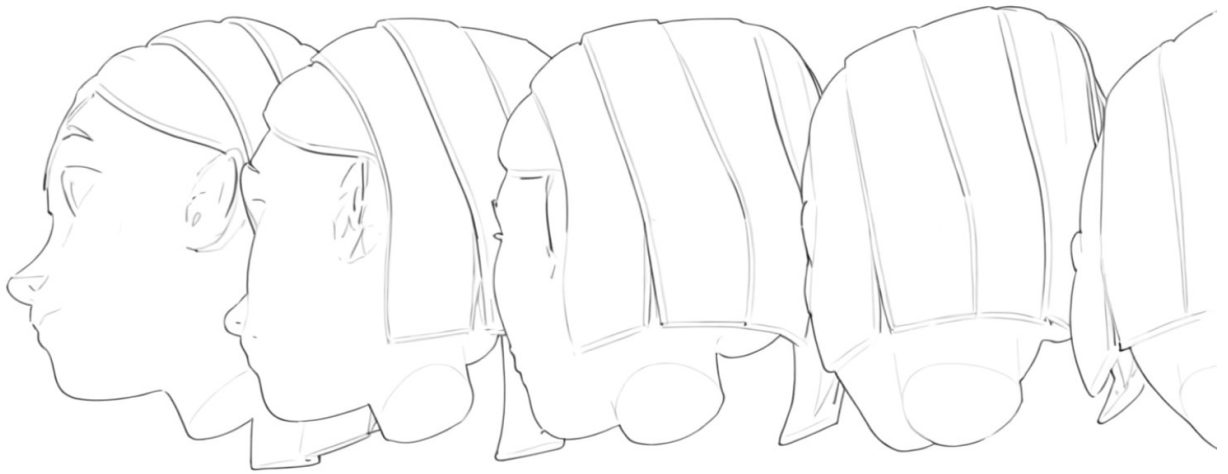
HEAD DRAWING





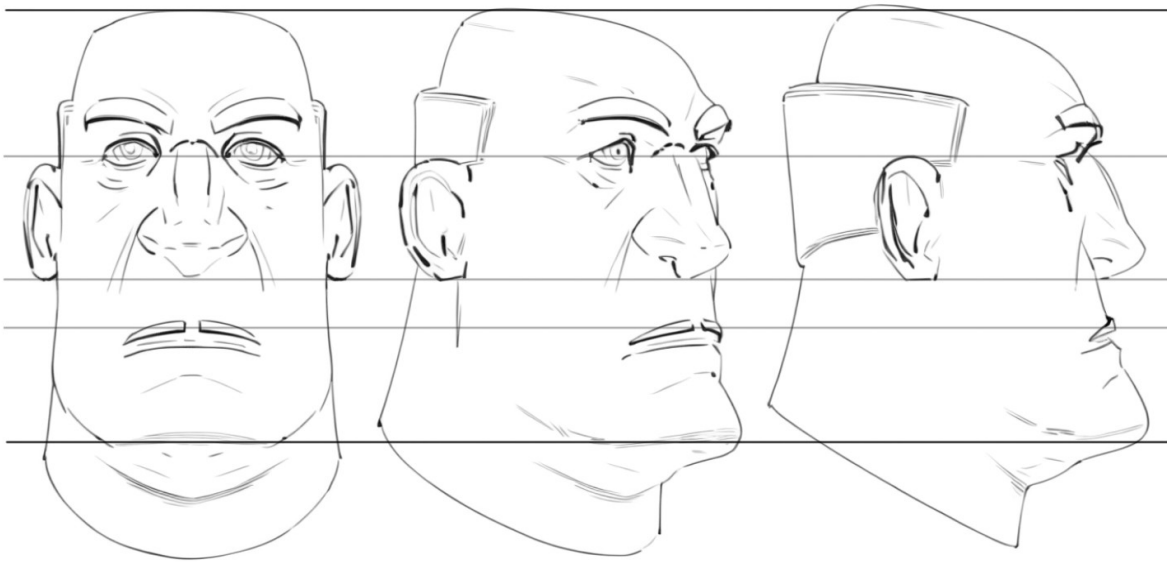
HEAD DRAWING





HEAD DRAWING





(CHARACTER-3

This character has an overall appearance that conveys a stern and miserly impression, characterized by a prominent chin, thick eyebrows, thin beard, and a receding hairline, which effectively highlight these traits.

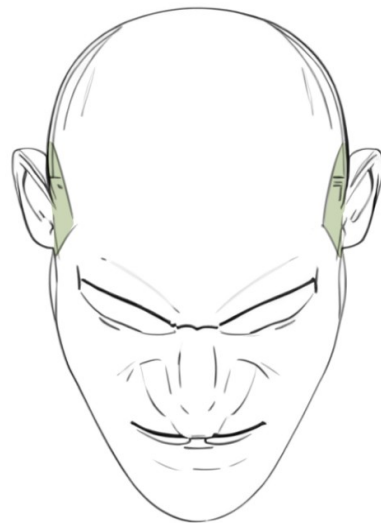
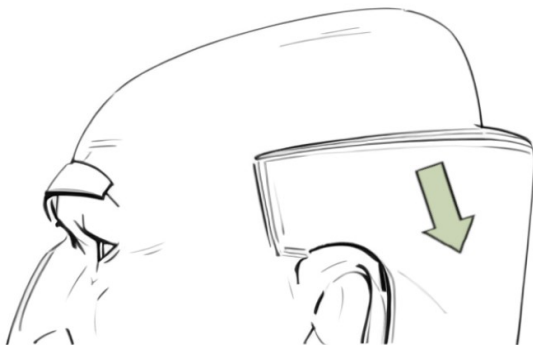
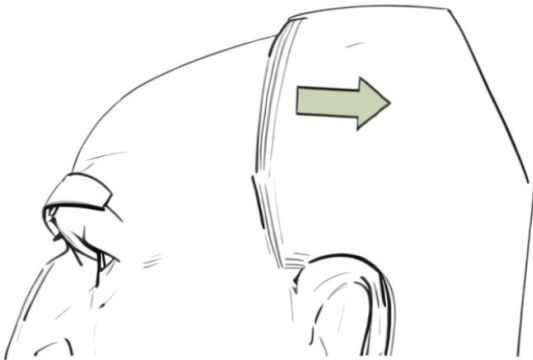
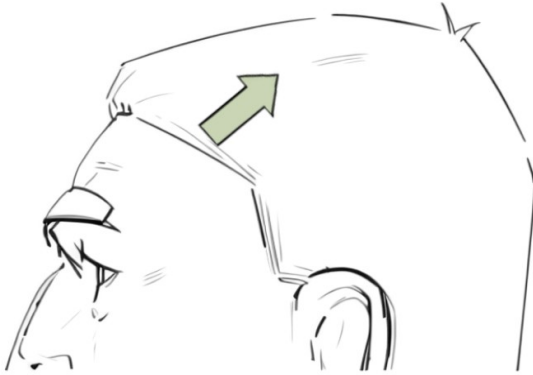


HEAD DRAWING



HAIR LOSS

A receding hairline can enhance a miserly impression.
Represent the thinning hair by showing it recede from the
front, with the sides being less affected.

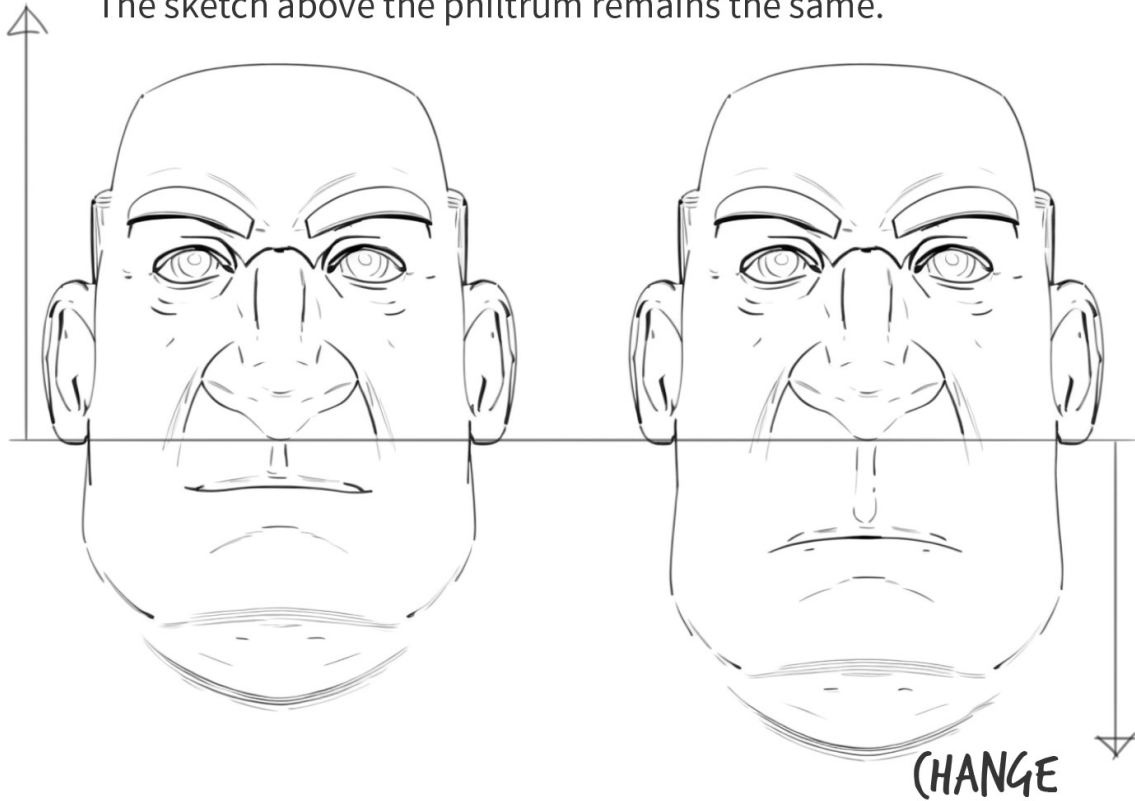


HEAD DRAWING



NO (CHANGE

The sketch above the philtrum remains the same.



Even with just an elongated philtrum and a downward-turned mouth, you can create a miserly expression.

THIN BEARD

A long philtrum paired with a thin mustache can be a key feature of the character, making them appear even more miserly.



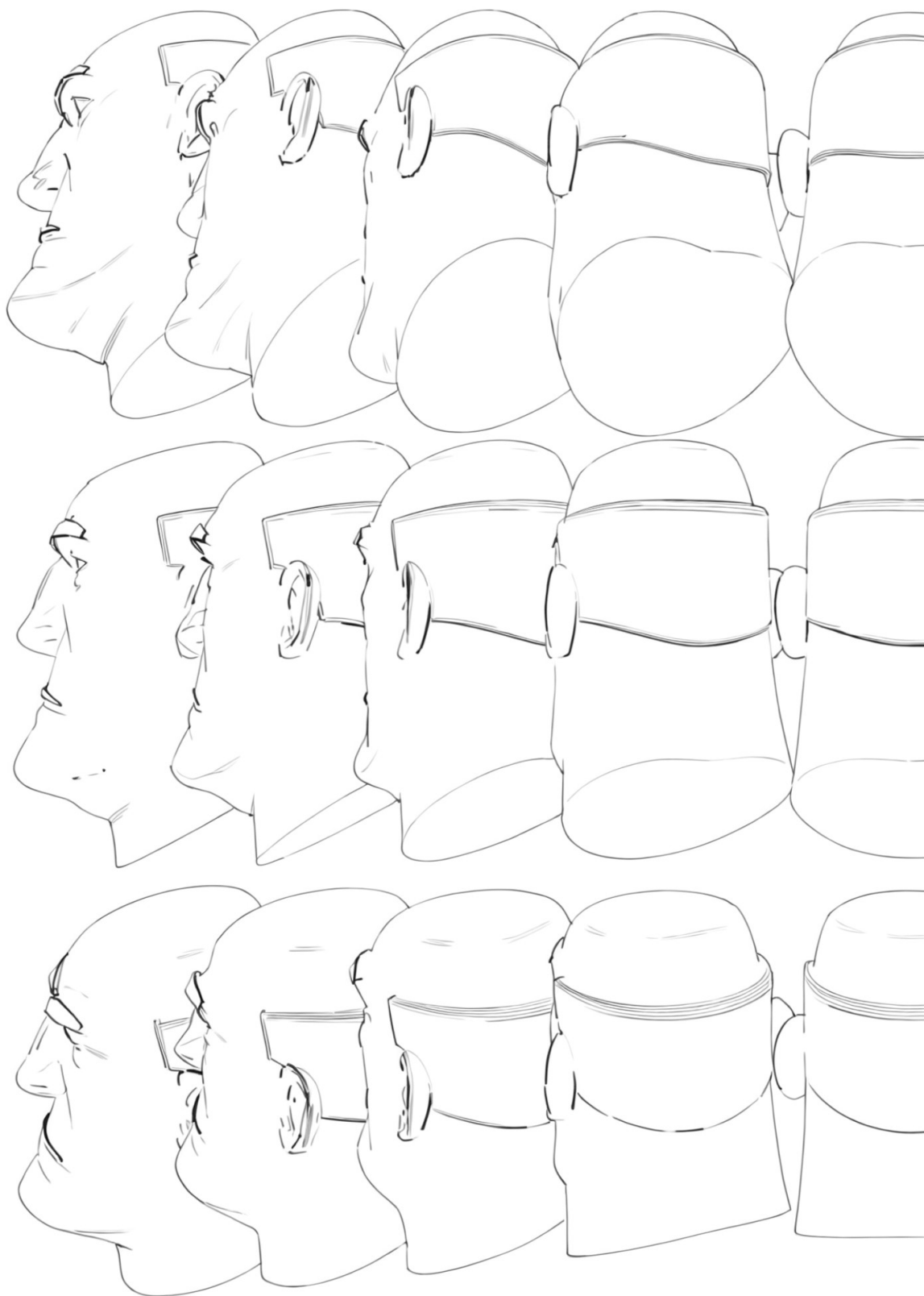
HEAD DRAWING





HEAD DRAWING





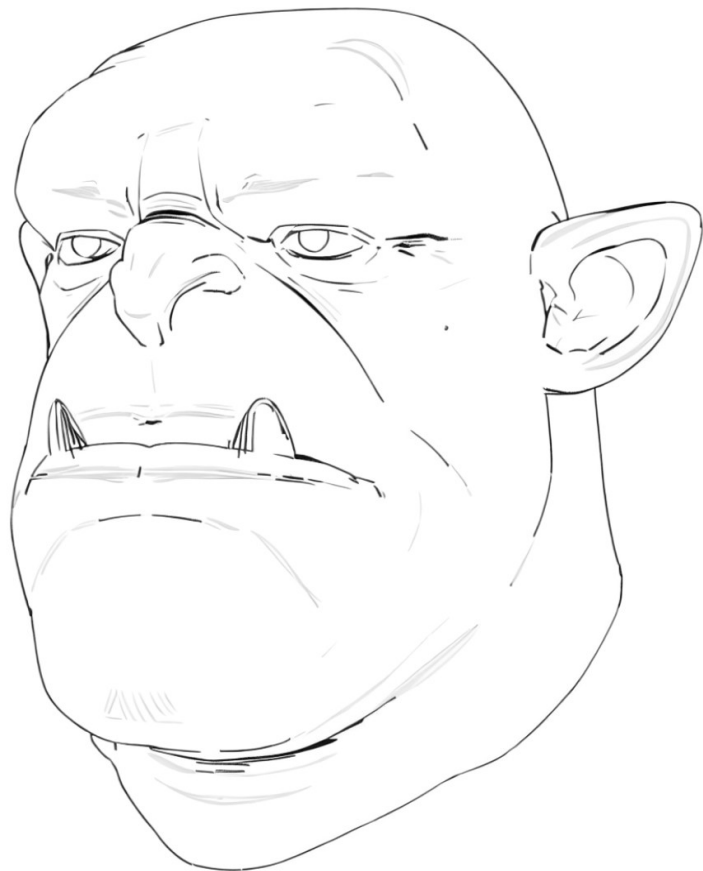
HEAD DRAWING





MONSTER

A thick face shape, prominent canines, and pointed ears can convey a powerful and intimidating impression. This appearance effectively communicates the monster's formidable personality and combat prowess.

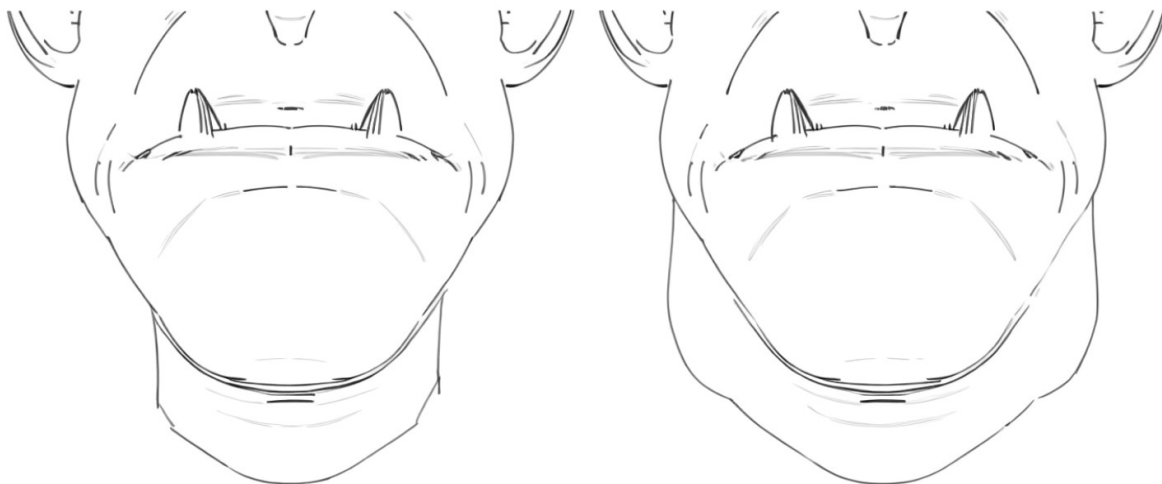


HEAD DRAWING



THICK NECK

The neck is short and thick, emphasizing the monster's strength and stability. This makes the upper body appear even more powerful.

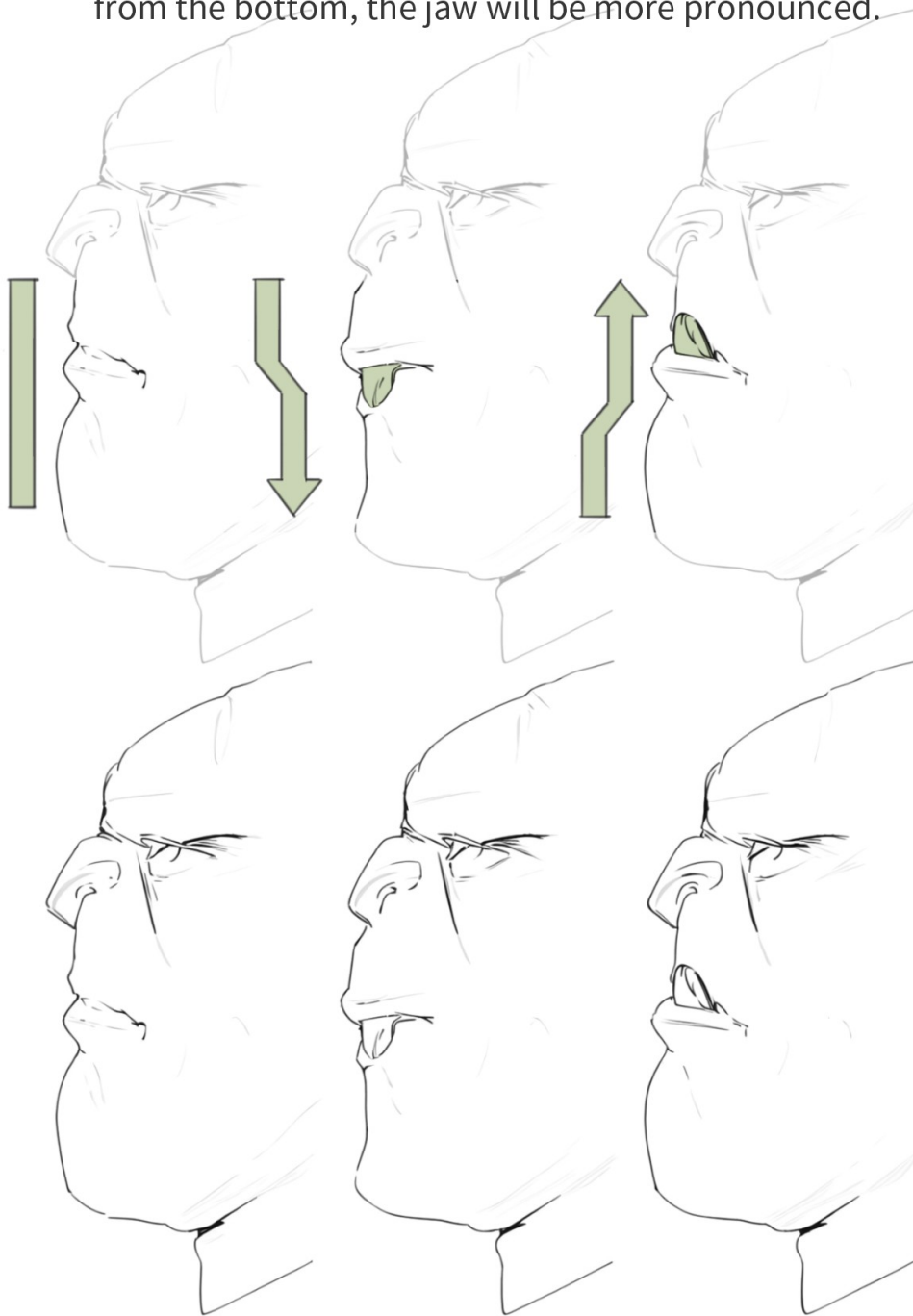


HEAD DRAWING



FANG PLACEMENT AND FACIAL SHAPE

Whether the fangs protrude from the top or the bottom affects the shape of the face. If they protrude from the top, the philtrum will be more pronounced. If they protrude from the bottom, the jaw will be more pronounced.



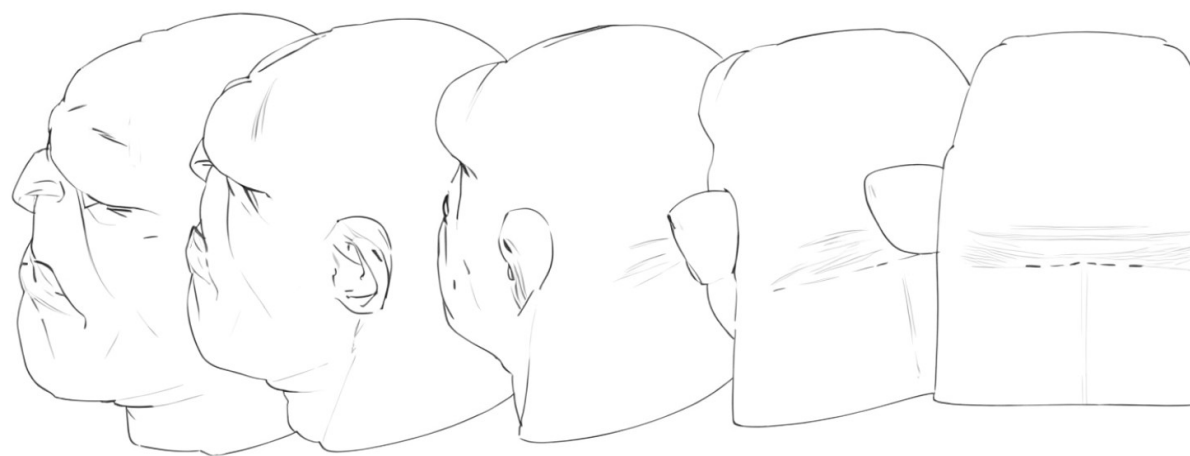
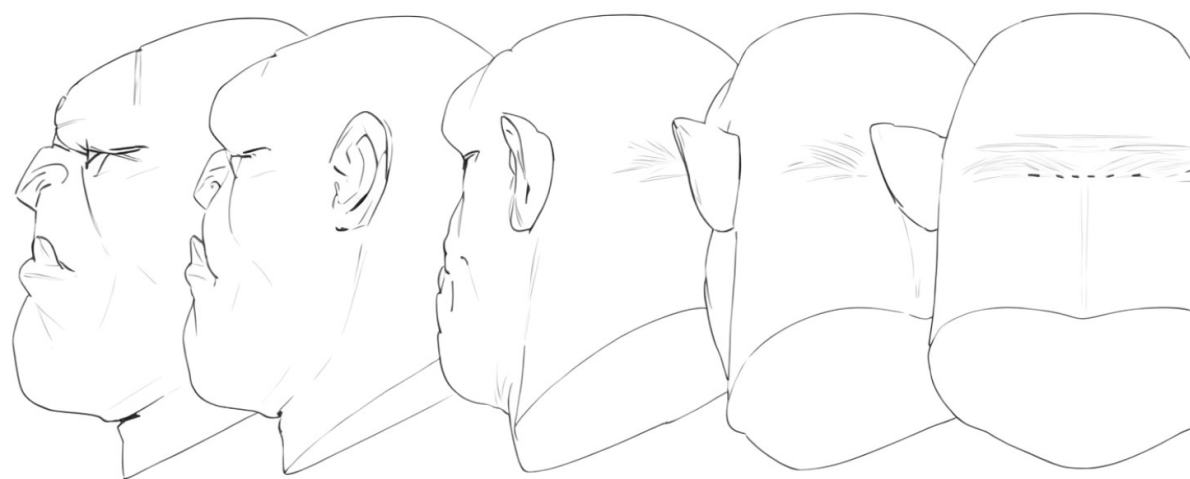
HEAD DRAWING





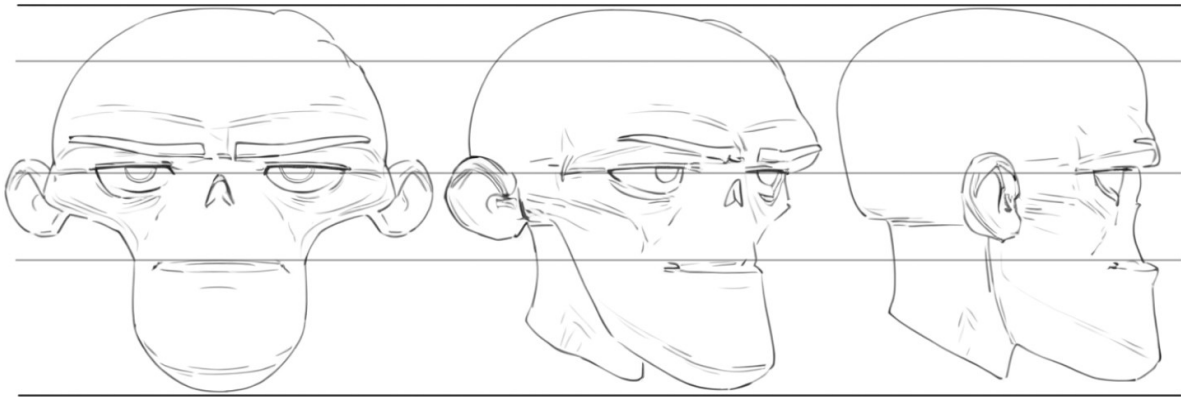
HEAD DRAWING





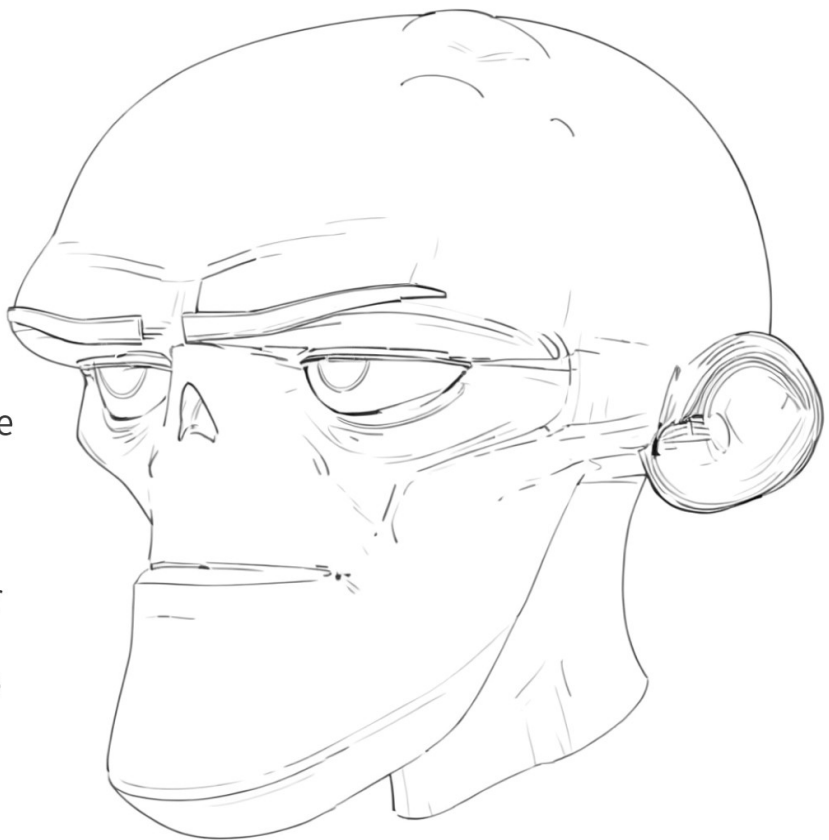
HEAD DRAWING





SICK ZOMBIE

This character's features include a neutral expression, tired eyes, and a thin neck. Additionally, the character's frail appearance is highlighted by the presence of a lump or other defining characteristics on the head.



HEAD DRAWING



LIKE A SKELETON

Zombies can be depicted with forms similar to skeletons. Particularly for the nose area, drawing only the bony structure of the nose, much like a skull, can be quite effective.



SKELETON

≡

ZOMBIE



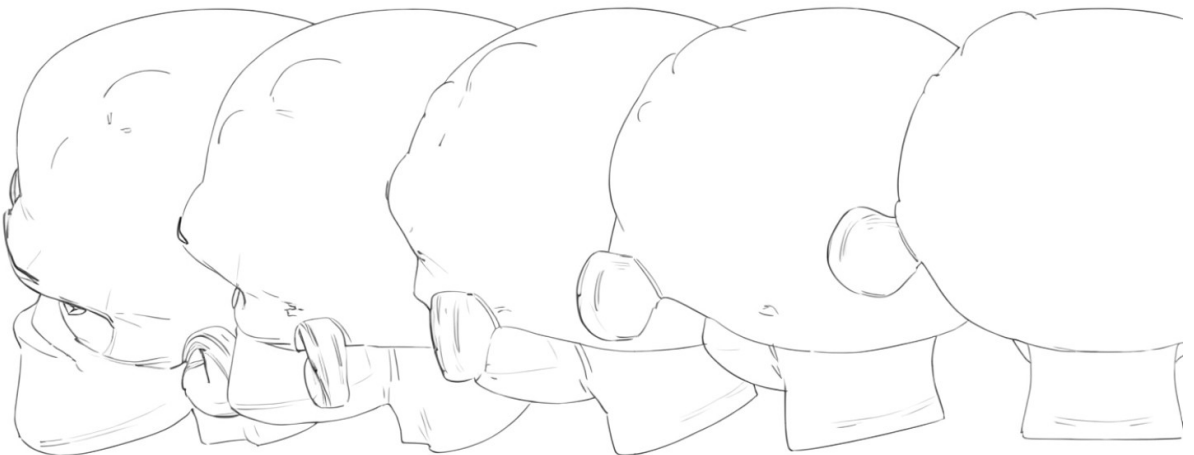
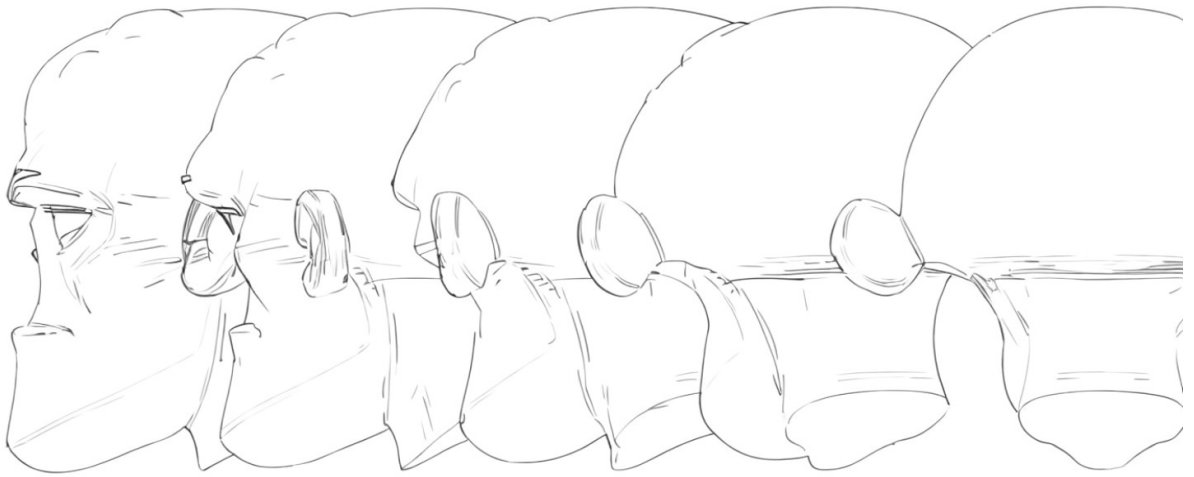
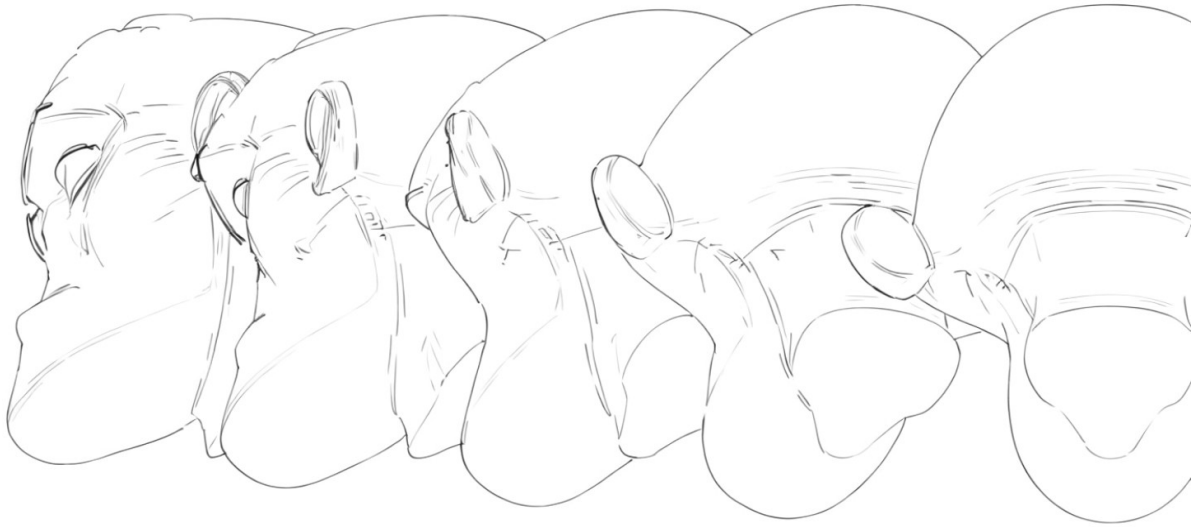
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HEAD DRAWING





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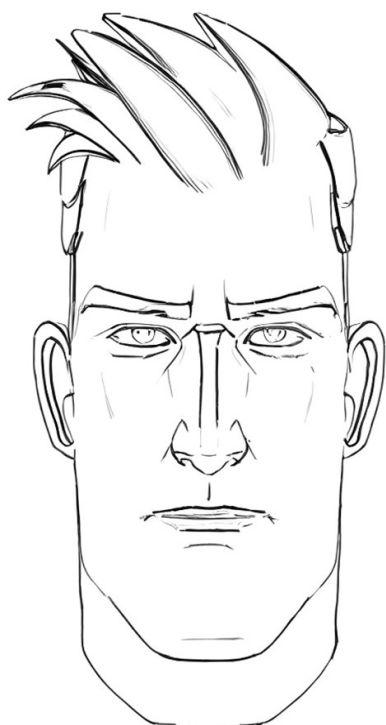


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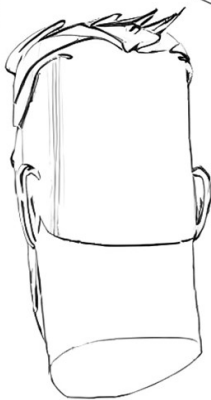
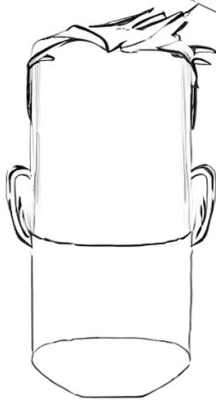
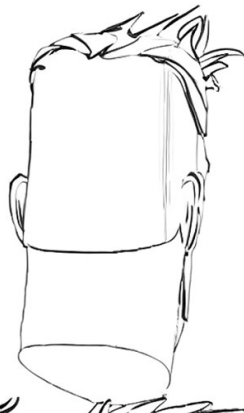
HEAD DRAWING





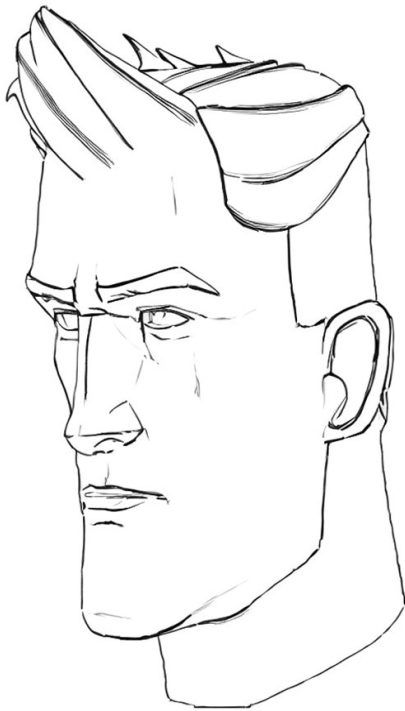
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HEAD DRAWING





HEAD DRAWING





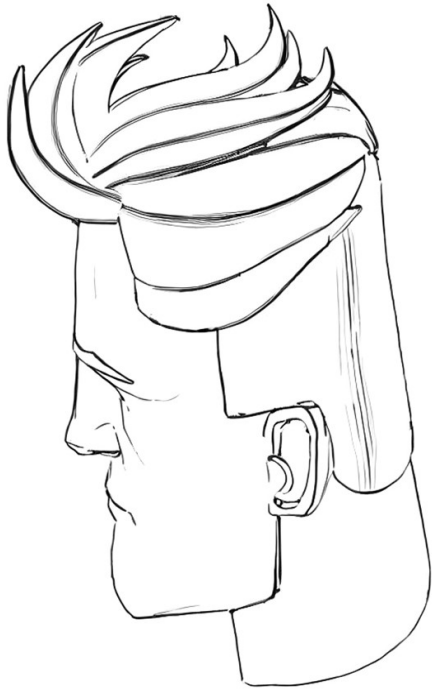
HEAD DRAWING





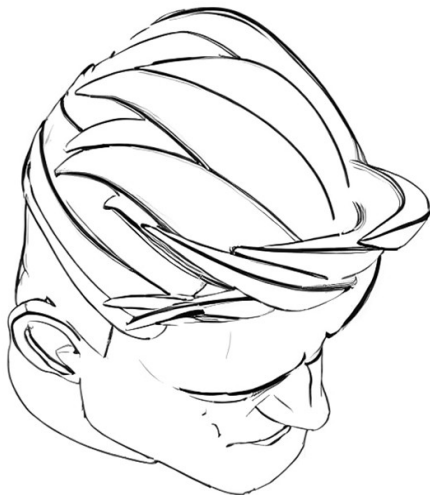
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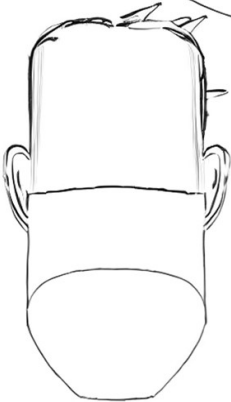
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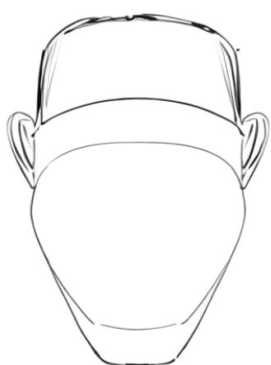
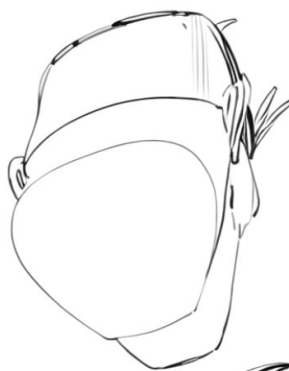
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HEAD DRAWING





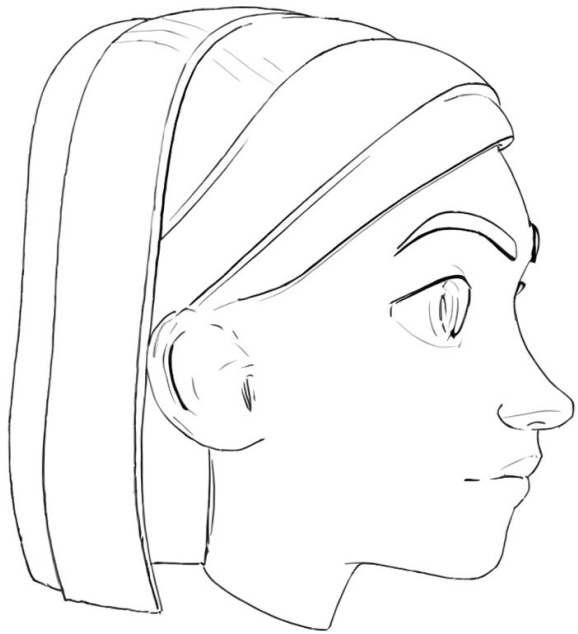
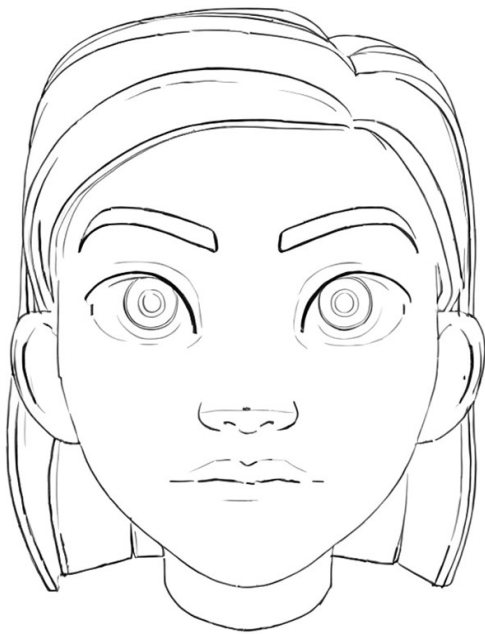
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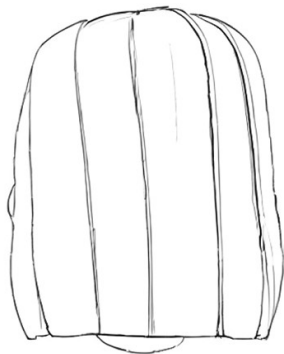
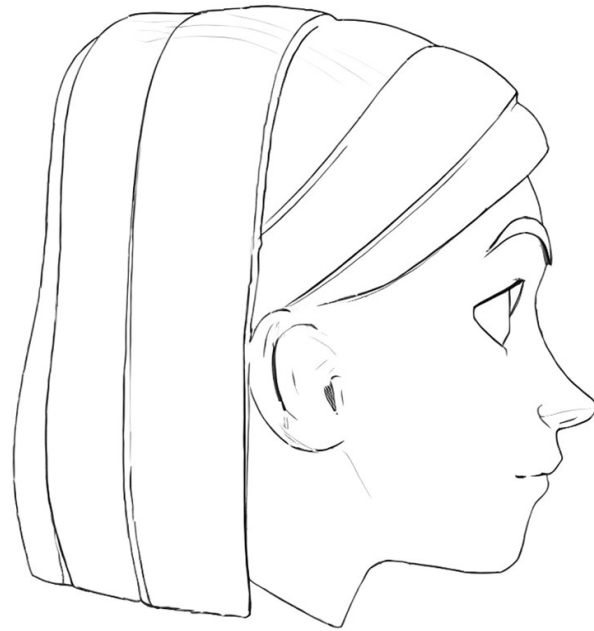
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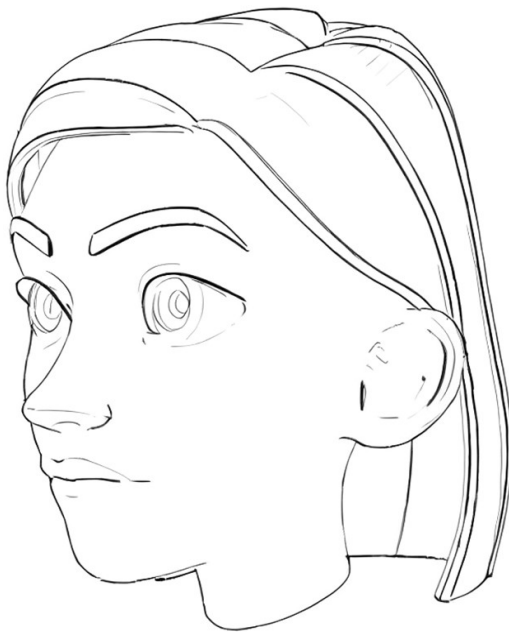
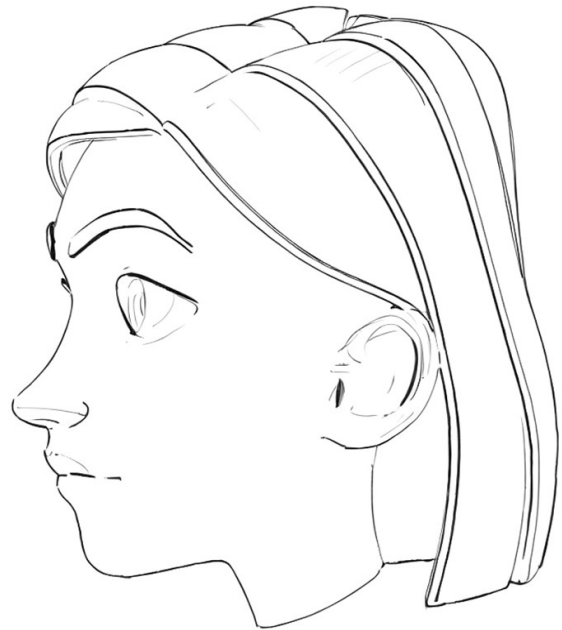
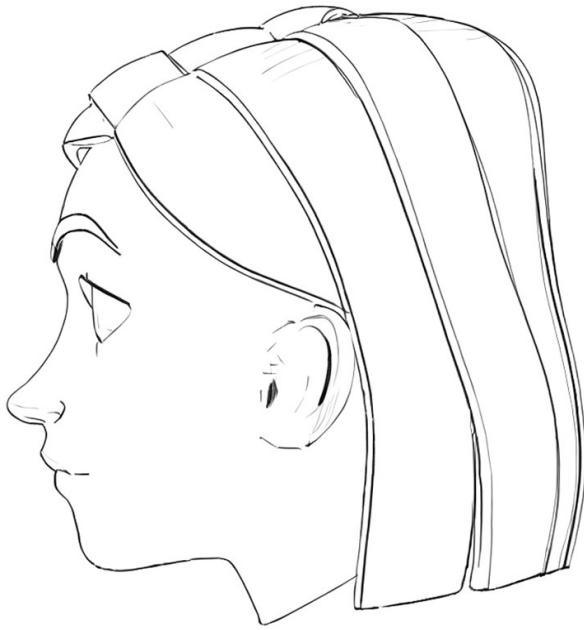
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HEAD DRAWING





HEAD DRAWING





HEAD DRAWING





HEAD DRAWING





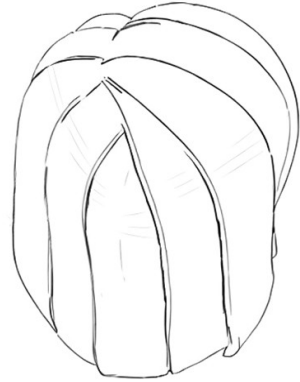
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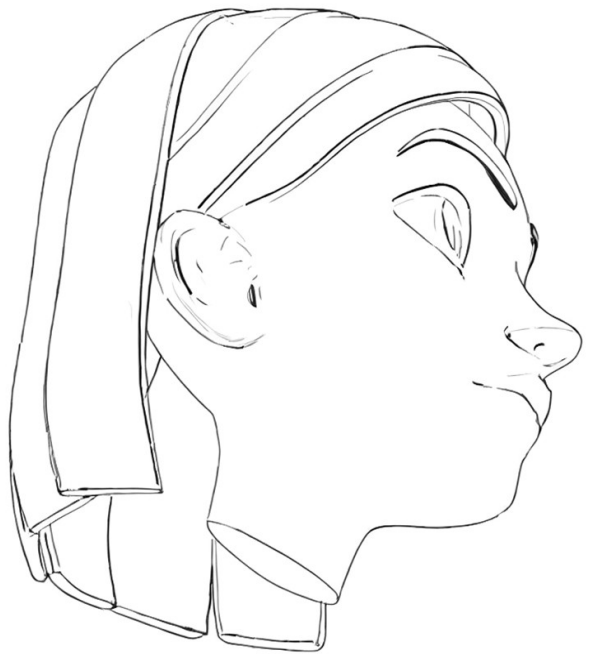
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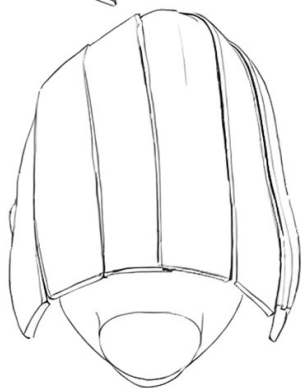
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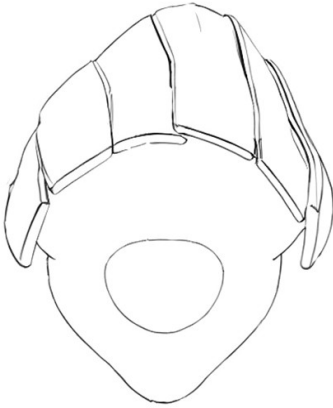
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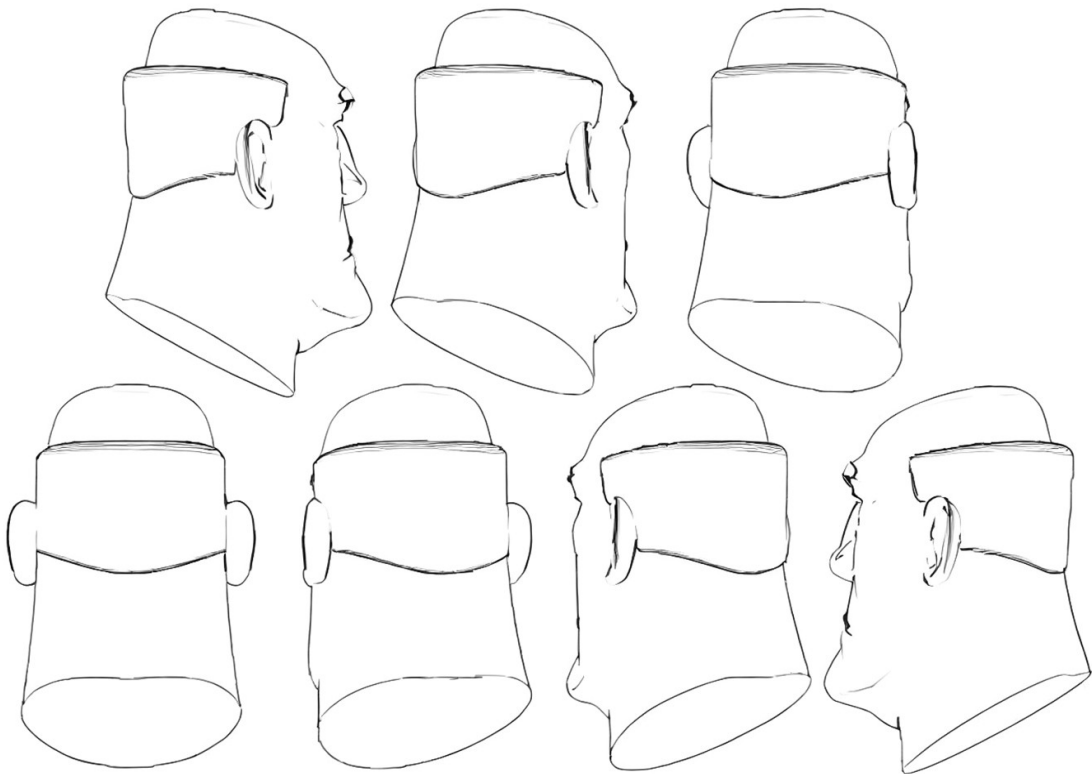
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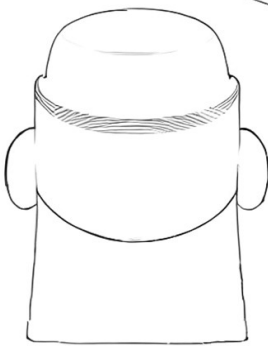
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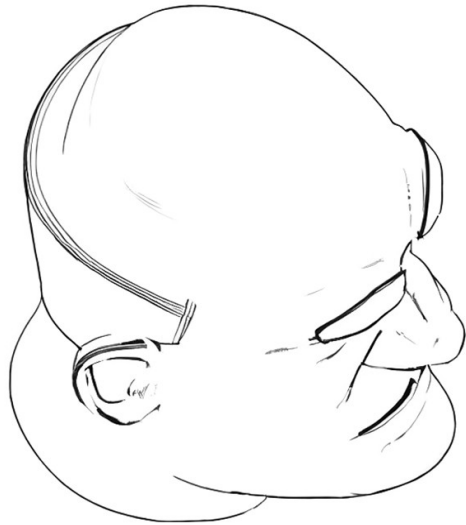
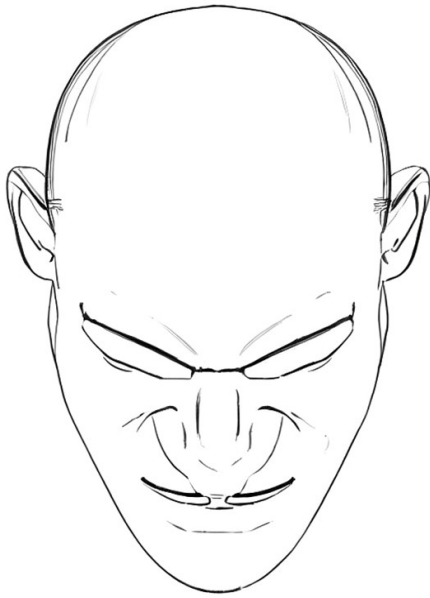
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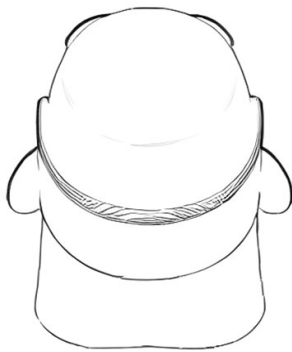
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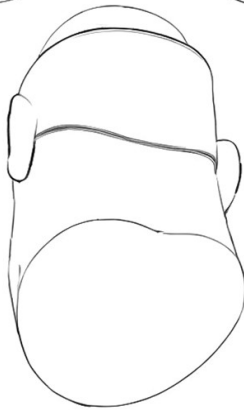
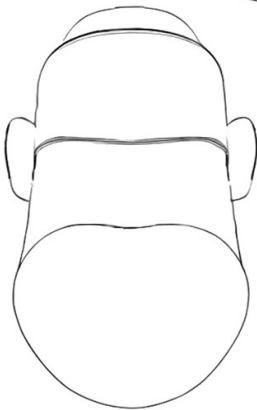
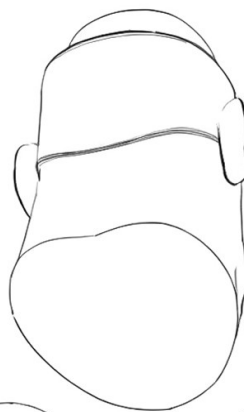
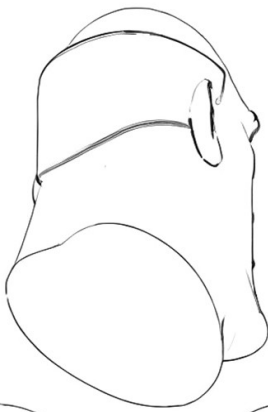
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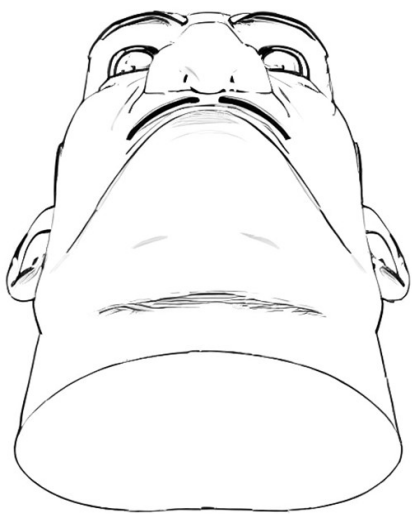
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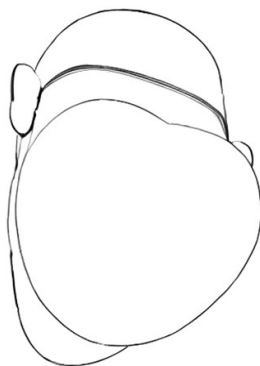
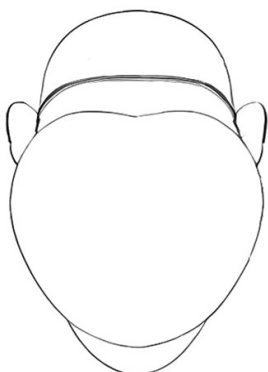
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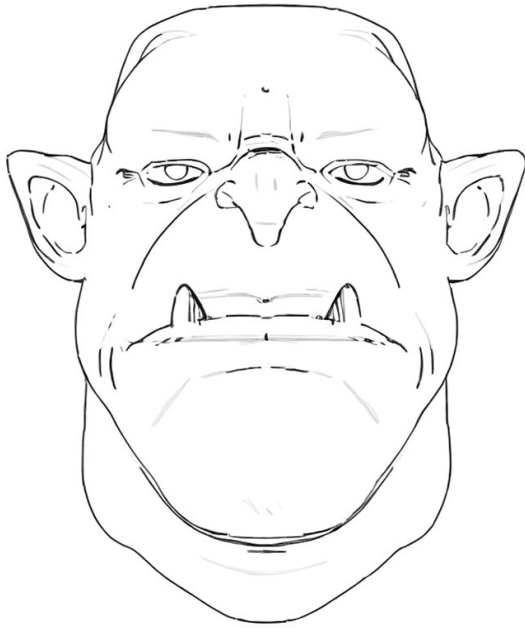
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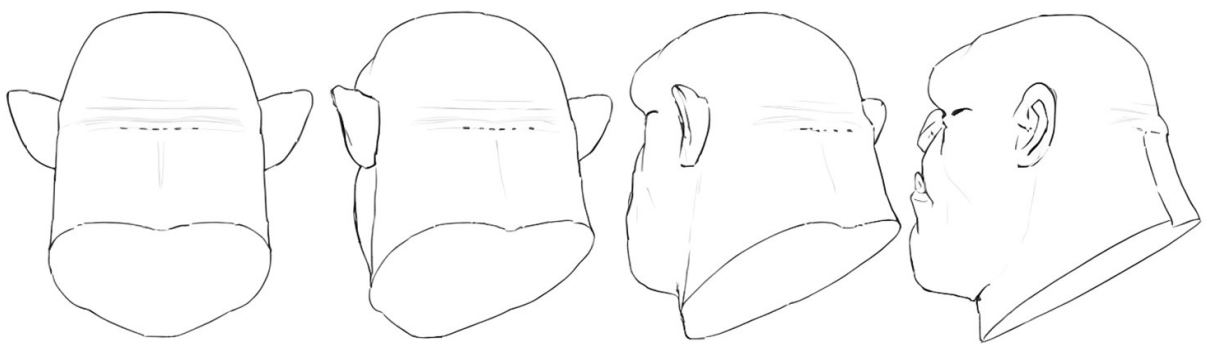
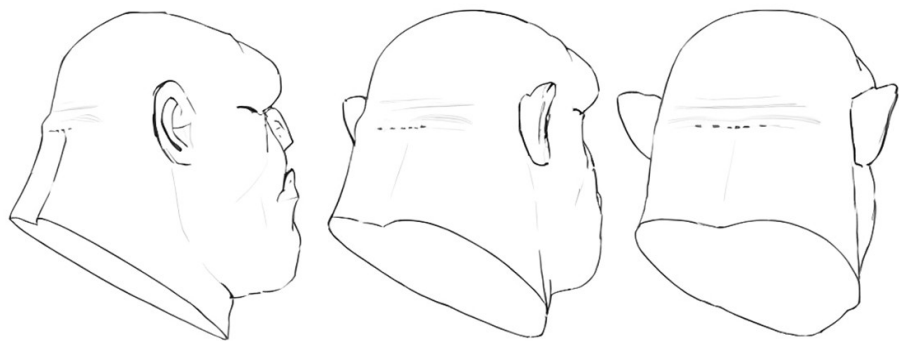
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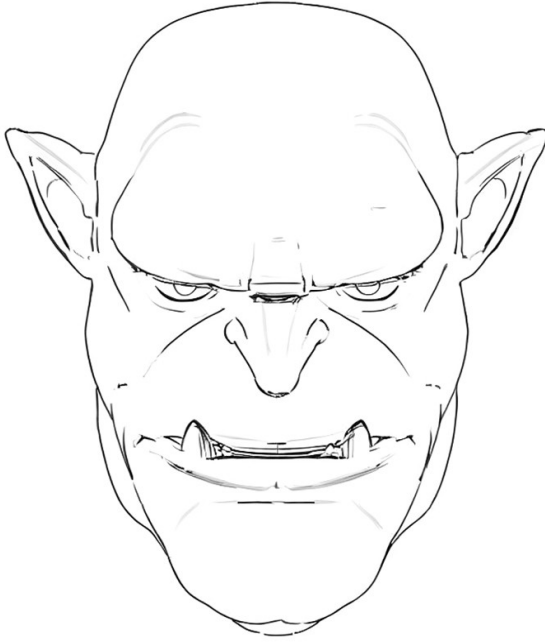
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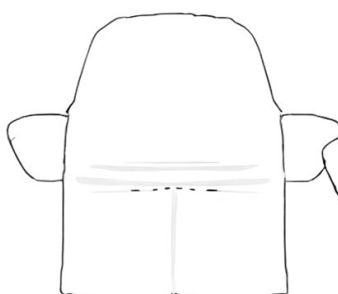
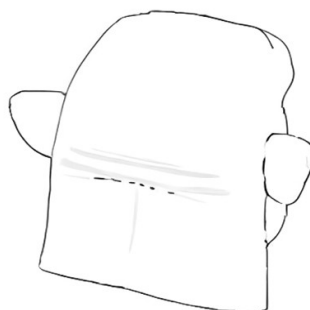
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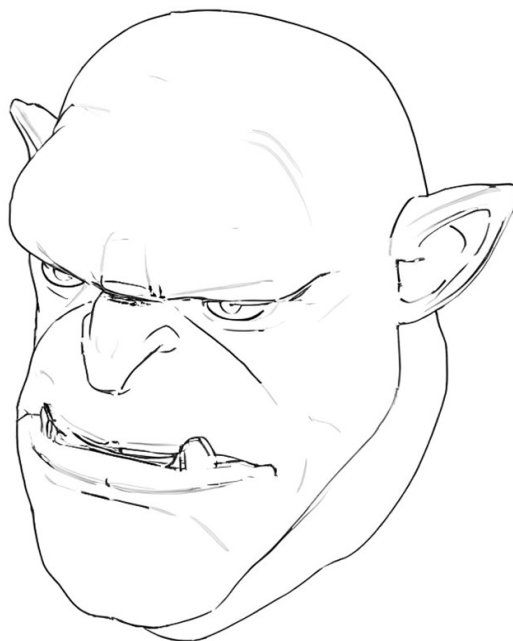
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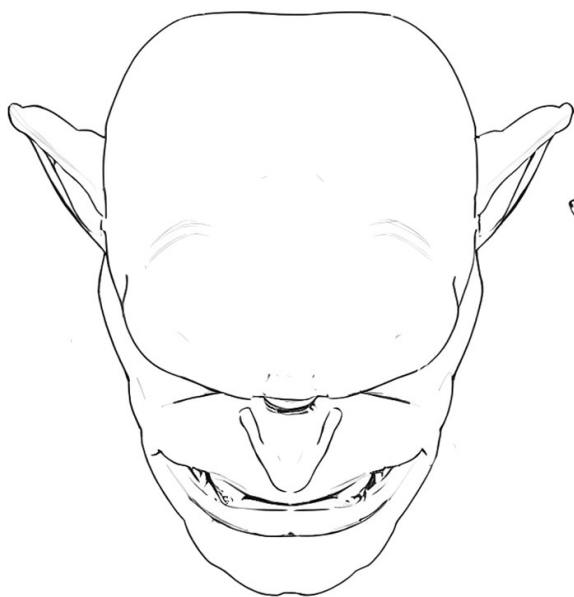
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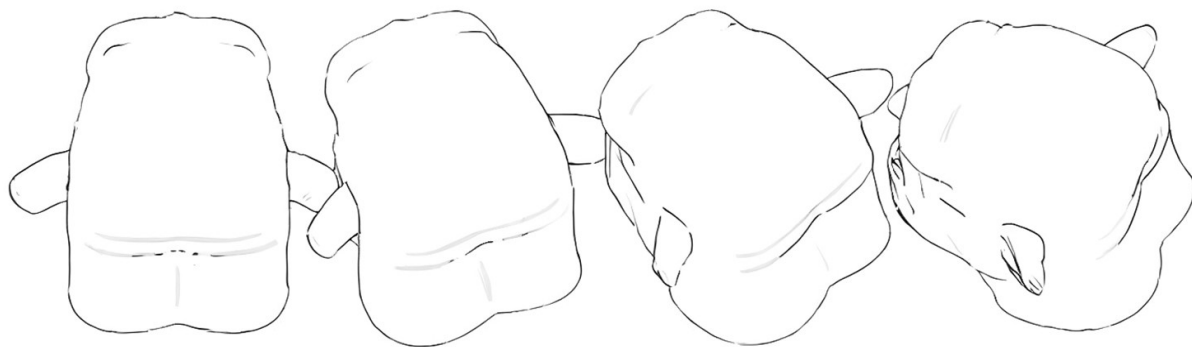
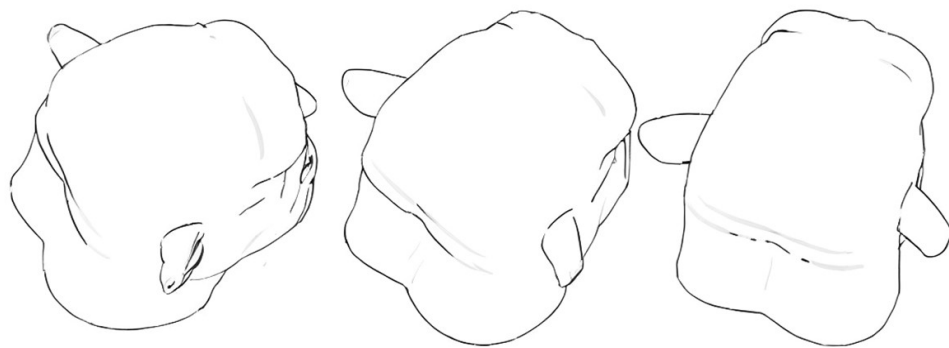
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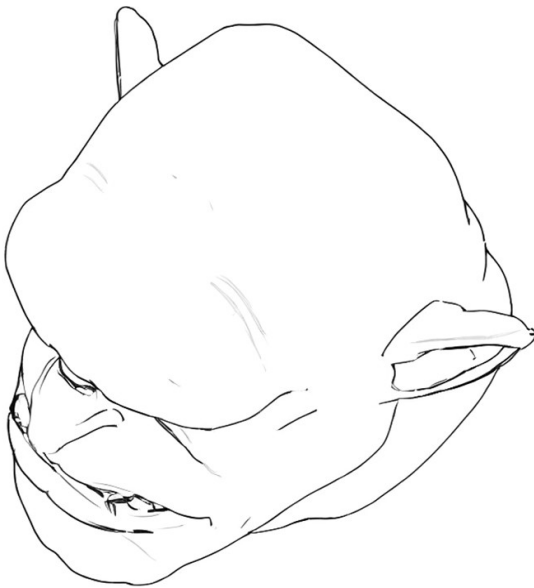
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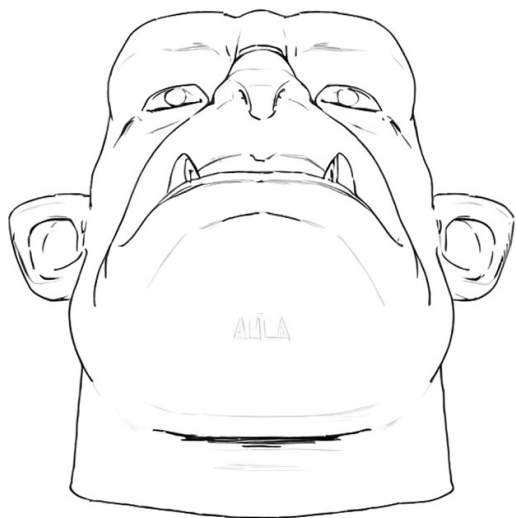
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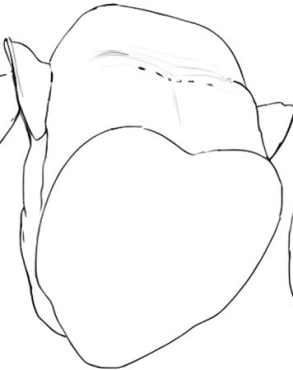
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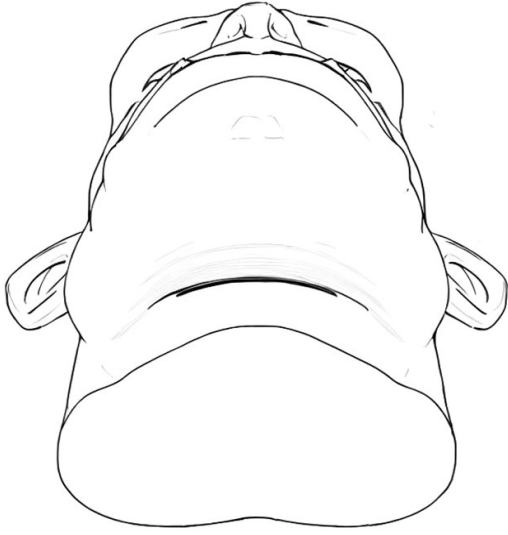
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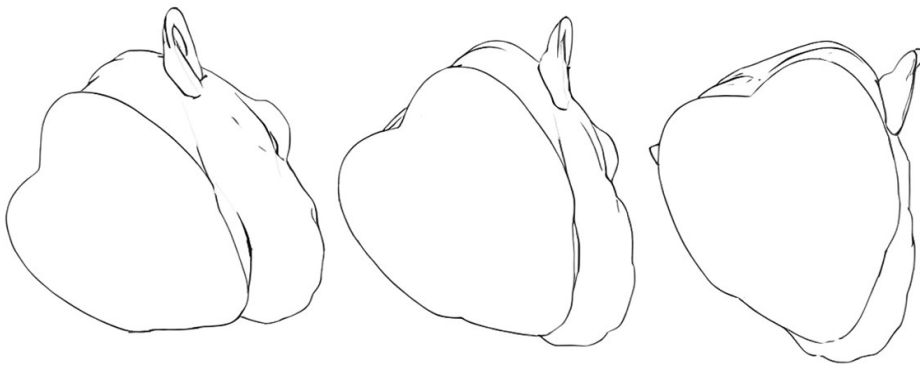
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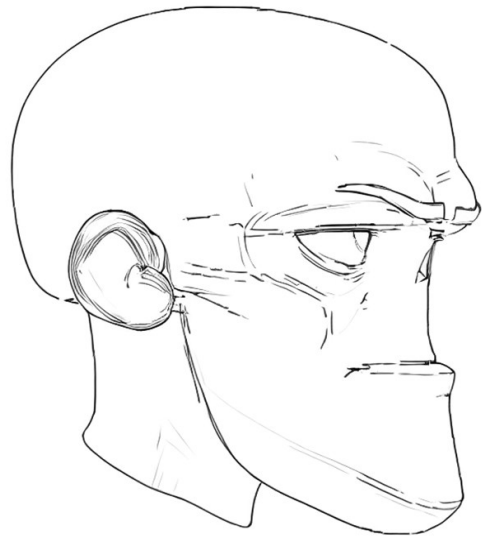
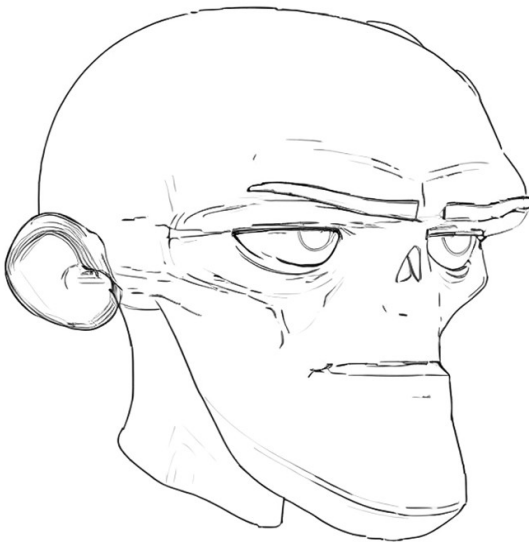
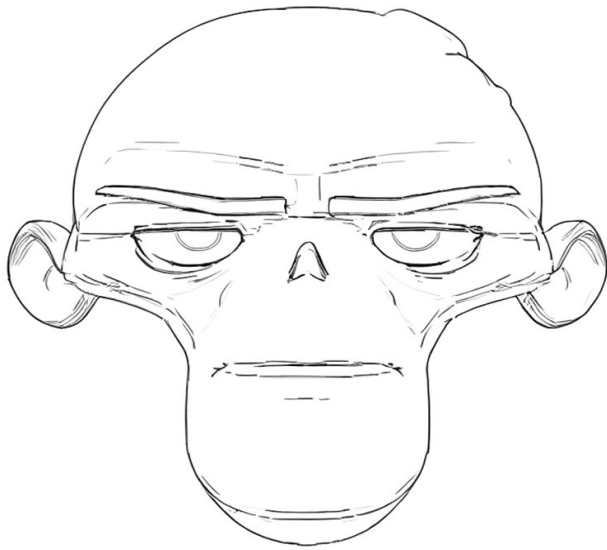
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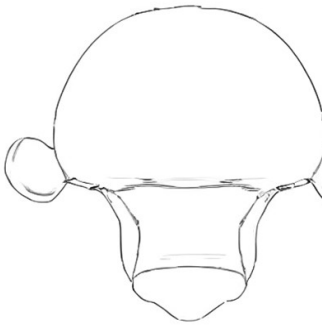
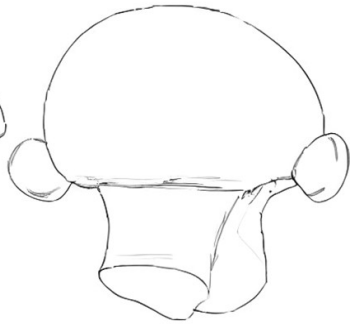
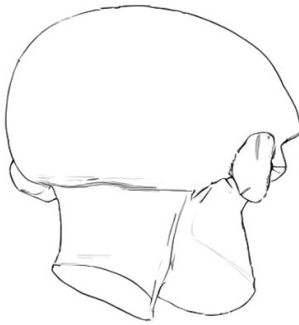
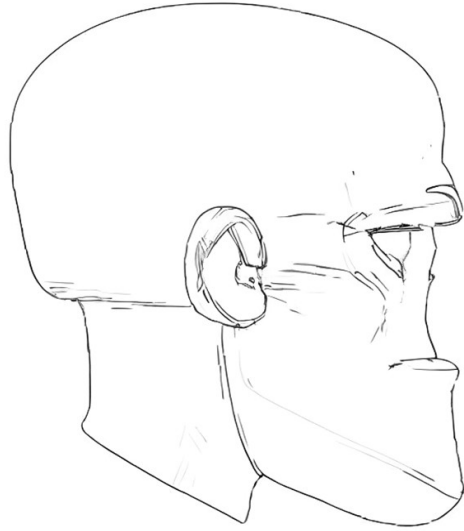
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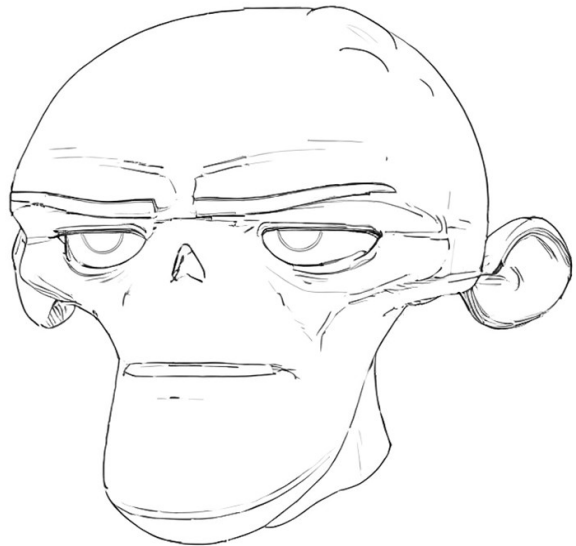
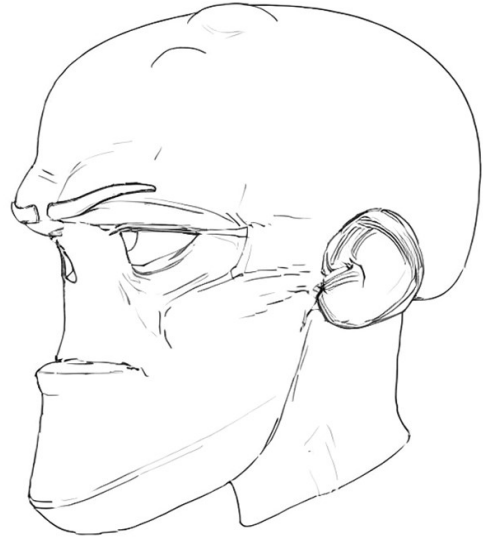
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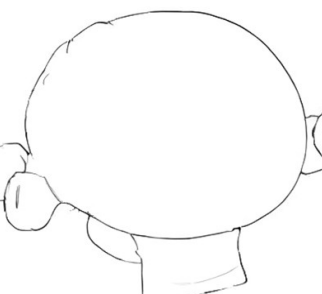
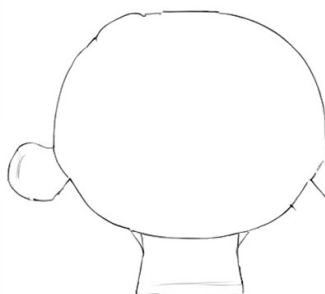
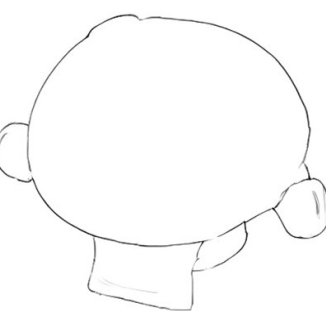
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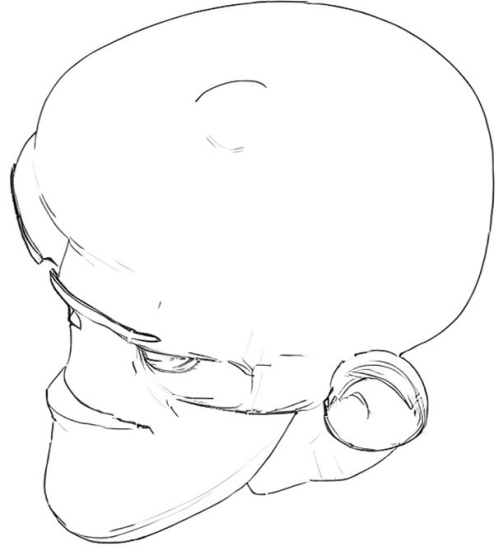
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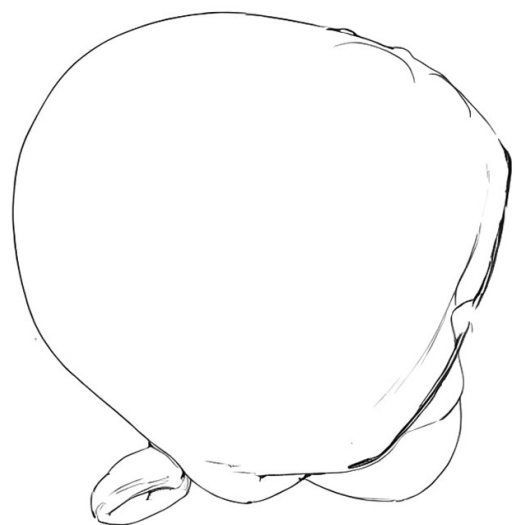
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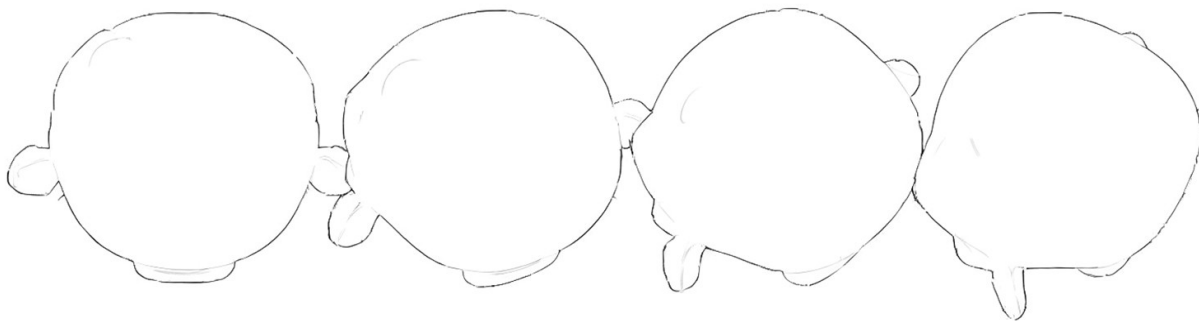
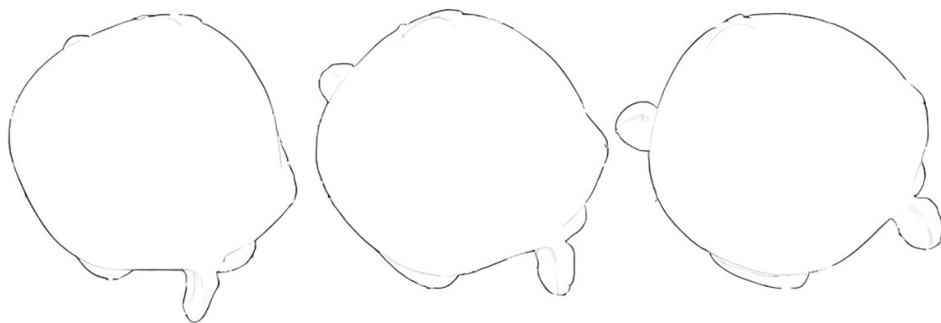
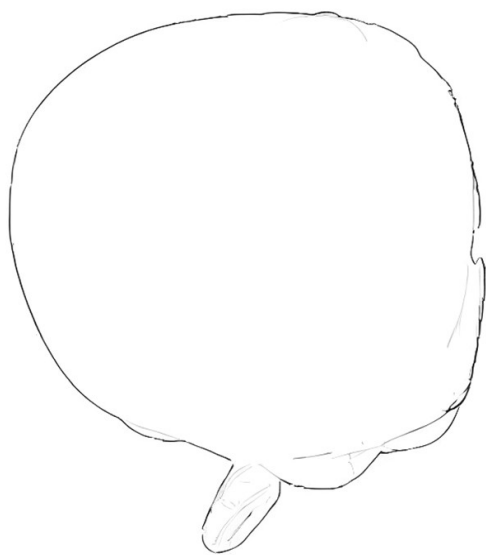
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HEAD DRAWING





HEAD DRAWING





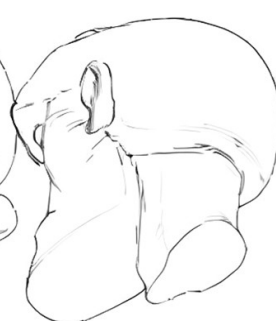
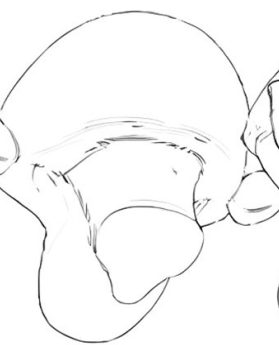
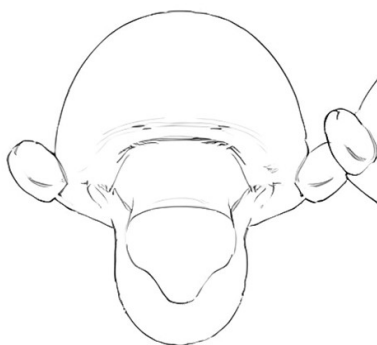
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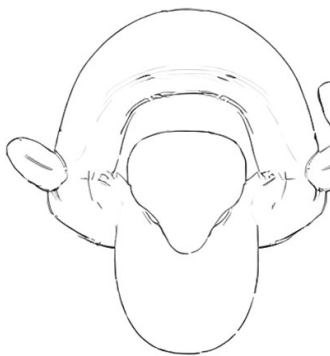
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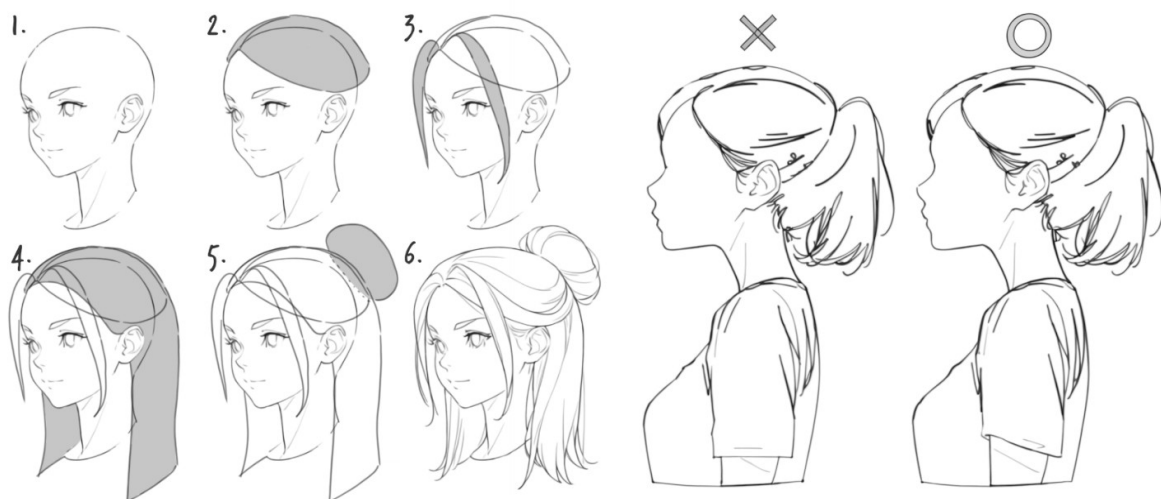


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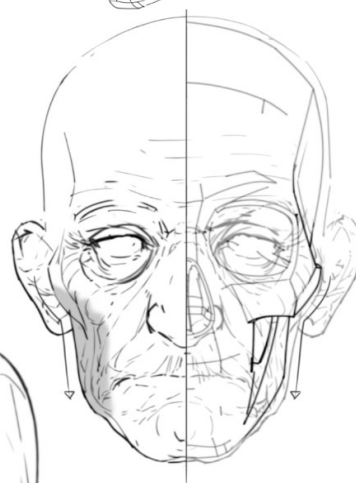
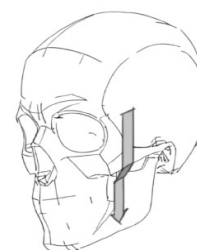
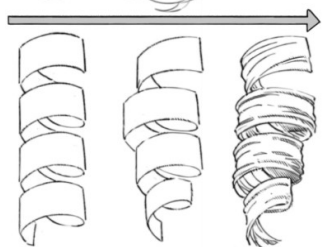








HEAD DRAWING 3



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